

中國藝術綜覽

# SURVEY OF CHINESE ART

by

JOHN C. FERGUSON

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All passes. Art alone  
Enduring stays to us;  
The Bust out-lasts the throne,—  
The Coin, Tiberius.

Austin Dobson.

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Fer



THE COMMERCIAL PRESS, LIMITED  
SHANGHAI, CHINA

1940

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## PREFACE

During the last decade in China a large amount of new material has been made available for students. Some of this had been formerly stored in the Palaces to which only a privileged few had occasional access. Some has come to light through authorized excavations of noted sites. Military activities have been responsible for the supply of some wonderful bronzes and jades. Economic depression has compelled some collectors to sell their treasures. These different factors have combined to provide at the present time more material for study than was ready to hand in earlier years. This volume is an attempt to use all this material in a new survey of Chinese art.





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# I

## BRONZES

Respect for Bronzes—Influence on other Art—Periods—New classification according to place and time—Influence on written language—Earliest books on Bronzes—Catalogue of Palace Bronzes—Supplements—Names of bronze vessels—Divisions of Bronzes—Table of classification—Classification of decorations—Animal form—Forces of nature—Decoration on bells—Inscriptions—Color of bronzes—Palace specimens—Hsin-chêng bronzes—Bronze drums—Other recent discoveries—Later bronzes—Hsüan Tê bronzes.

Bronze vessels are contemporaneous with the dawn of Chinese civilization of which they form an essential part. They are the earliest form of artistic expression of an ancient race whose public and private life was based upon ceremony and divination. In the family they were used to celebrate birthdays, marriages and deaths; in the state to worship supernatural beings, to celebrate victory over enemies, to supplicate mercies and repent transgressions. An early tradition records that in the twenty-third century before the Christian era Yü The Great made nine caldrons, chiu ting, from metal sent to him by the governors of the nine provinces. It is said that in B.C. 1792 these were transferred to his capital by the founder of the Shang dynasty and in B.C. 1148 to Loyang by the first emperor of the Chou dynasty. Eight of these were lost to the conquering Ch'ins and one sank in the Ssü river. This tradition influenced the Empress Wu of the T'ang dynasty and the Emperor Hui Tsung of the Sung to cast nine tripods as emblems of their sovereignty but those of the empress were destroyed when her period of usurpation was finished and those of the emperor were carried off by the Nü-chên Tartars when they sacked his capital. The strength of this tradition is only one of many evidences of the high regard in which bronze vessels have been held.

Their influence upon all other forms of art has been dominant. Their types of decoration and in some instances their shapes were reproduced in jade. The shapes of early pottery were congruous to those of bronzes and in some instances must have predated them. The writing in their inscriptions became the chief source from which Li Ssü in the third century B.C. prepared a unified system of writing based upon the principle of using characters not only for the expression of ideas but also for artistic effects. The artistry of writing, i.e. calligraphy, had its foundation in the inscriptions found on bronzes. Thus in jade, calligraphy and ceramics the influence of this earliest

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form of artistic expression has been continuous. In fact it is not too much to say that bronzes are the foundation of Chinese art.

It is impossible to select any single bronze object as the earliest known to scholars and thus to fix a date for the beginning of bronze casting in China, but we know that beautiful shapes with exquisite workmanship were being produced at the end of the Yin dynasty in the 12th century B.C. It is reasonable to surmise that the beginning of bronze casting was much earlier. The earliest bronzes were formerly referred to as belonging to the San Tai period which included the three dynasties Hsia, Shang (Yin) and Chou and came to an end in B.C. 255. The next group in order of chronology was that of the Ch'in-Han period which ended in A.D. 221. Vessels produced in these two periods were collectively known as ancient bronzes—ku t'ung. Those made after this date were commonly called new bronzes or as most of them were cast during the T'ang and Sung dynasties they were known also as T'ang-Sung imitations—T'ang Sung Wei Ch'i. At the present time a new and more accurate system of dating is being gradually adopted. It divides bronzes into six periods, Shang, Western Chou, Ch'un Ch'iu, Chan Kuo, Han and modern. (1) Those made earlier than the end of the Shang dynasty about B.C. 1100. (2) Those made in the early part of the Chou dynasty when the capital was in the present province of Shensi. This period extended from the reign of Wu Wang, B.C. 1122, to B.C. 721 during the reign of P'ing Wang who removed the capital to Loyang in the present province of Honan. It is called the period of Western Chou or Tsung Chou. (3) Those made during the period covered by the Spring and Autumn Annals extending from B.C. 722 to B.C. 481, the thirty-ninth year of Ching Wang of the Chou dynasty. This is called the period of Ch'un Ch'iu. (4) Those made during the wars of the seven small states which ended with the subjugation of Ch'i in B.C. 221 by Ch'in Shih Huang and its incorporation along with Han, Chao, Wei, Ch'u and Yen into an empire. This period is called Chan Kuo, i.e. the period of the Warring States. (5) Those made after B.C. 221 when Ch'i, the last of the small states, was subdued by the Ch'in emperor Shih Huang and incorporated into an empire. This empire of the Ch'ins was short-lived and was soon taken over by the Hans and therefore the period is given the general name of Han. It extended to A.D. 221. (6) Those made after the Han period are no longer called ancient vessels, ku ch'i. Vessels are now in existence which can be definitely assigned to each of these six periods, as may be seen in the illustrations.

Many later bronzes are so well copied that it is not easy to distinguish them from their earlier models. Great care and wide experience are needed in order to detect the inevitable differences in the quality of the metal and in the details of the decorations and inscriptions. The method of determining ancient bronze vessels adopted by the Household Department of the late Ch'ing dynasty was recorded in A.D. 1767 by Liang T'ung-shu in his Ku T'ung Ch'i K'ao of which I gave a translation on page 591 of an article in the Annual Report of the Smithsonian Institution 1914. Liang T'ung-shu

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was the son of Liang Shih-chêng to whom the emperor Ch'ien Lung assigned the task of compiling a Catalogue of the bronzes in the palace. In 1927 a Committee of Research examined the vessels kept in the Wu Ying Tien and in 1930 another Committee those in the Old Palace. These committees were obliged to discard not a few specimens which had been labeled as ancient bronzes in the Ch'ien Lung Catalogue. I was a member of both committees and found it most interesting to note that although there was a divergence of opinion among its members in the examination of some examples the outstanding differences between ancient and later bronzes when placed side by side are so conspicuous that there was usually a ready unanimity of judgment in making decisions. My experience suggests that it is important for students to secure first one well-authenticated specimen both of ancient and later bronzes which can be used as a standard of judgment. When one has learned to distinguish ancient from later bronzes his studies can be continued into the more difficult task of distinguishing among ancient bronzes those which belong to an earlier period from those of a later one.

In ancient China there were several cultural centres and among its Feudal States there was neither fixed uniformity of writing nor a common calendar. Some states were more advanced than others so that bronzes produced at the same time may have been of better workmanship in one place than in another. The only classification which can be scientifically accurate is one based upon the state where objects were produced. This gives us vessels from Chou, Yin, Ch'i, Chêng, Wei, Ch'u, etc. This method can only be finally adopted when we have a sufficient number of vessels of which we know the exact provenance, but already we have enough to make a beginning. For instance, we know that the *Ssü Êr Tui* illustrated by Yetts in Plates XII and XIV of the Catalogue of the Eumorfopoulos Collection and fourteen pieces in the Royal Ontario Museum at Toronto all came from the Loyang district and should therefore be classified as bronzes from the Chou State. The Bronze Table of Tuan Fang and its accompanying vessels came from northwestern Shensi, which during the period of the Spring and Autumn Annals became known as the Kingdom of Ch'in. The four Ch'i Hou vessels in the Metropolitan Museum were excavated at I-hsien in 1893. This would have classified them as Yen vessels if we did not have the testimony of their inscriptions that they were made by the Marquis of Ch'i and presumably were presented as a wedding present from a daughter of Ch'i to a noble of Yen. They are properly classed as Ch'i vessels. The pottery mould for casting bronze vessels discovered in 1919 at An-yang (see p. 16) belonged to the Yin State. Dr. Yetts described in the *Burlington Magazine* November 1930 a bronze ewer on the inscription of which is given the name of Hsiung of Ch'u. The vessels found at Hsin-chêng in 1923 are now stored in the Provincial Museum at K'ai-fêng. These belonged to the state of Chêng. The excavations carried on by the Academia Sinica at An-yang on the site of an ancient capital of Shang (Yin) have brought to light many bronzes which were made in the latter part of the Shang dynasty in the State of Yin. Thus we already have specimens which can be classified according



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to their provenance as having been made in six different States, viz. Chou, Ch'in, Ch'i, Yin, Ch'u and Chêng. These furnish a sound basis for a new scientific classification of San Tai bronzes. Those made in the Ch'in-Han and later periods belong to the country as a whole and not to single states. In his book *Great Divisions of the Inscriptions on Chou Dynasty Bronze Vessels* published in September 1931 Kuo Mo-jo has classified 137 vessels as belonging to the court or officials of Western Chou, basing his work upon the internal evidence of the inscriptions as to specific dates of year, month and day. He was able to arrange another 114 vessels according to the names of the states in which they were made. In their inscriptions he found the names of thirty states. This use of the evidence of inscriptions is an innovation in the study of bronzes but it is perfectly sound. Previous writers had only used inscriptions for the purpose of studying the origin and development of the written characters.

Attention has been called in a preceding paragraph to the use of bronze inscriptions in the preparation of a uniform system of writing during the Ch'in (Ts'in) dynasty, B.C. 255-206. It might have been expected that the scholars of the Han dynasty (B.C. 206-A.D. 220) who were very diligent in many lines of study would have left important records of the production and use of bronze vessels in their own period as well as in the San Tai from which they were separated only by a few decades, but up to the present nothing has been discovered. All of their efforts were directed toward an understanding and explanation of the six modes, *liu shu*, of development of the written language. In this work they riveted their attention upon the form of the ideograms found in the inscriptions on bronze vessels, seeking to determine their proper classification as pictograms, *hsiang hsing*, as indicators, *chih shih*, as combiners, *hui i*, as divergers, *chuan chu*, as derivatives, *chia chieh*, or as phonograms, *hsing shêng*. Their labors finally came to completion in the *Shuo Wên Chieh Tzû* of Hsü Shên, but they seem to have overlooked entirely the artistic qualities of ancient bronzes in their zeal for linguistic studies. This tendency continued through the epochs of the Three Kingdoms and of the division between the North and South. It may be considered only natural that the primary desideratum of the scholars of these periods should have been the development of a usable written language for their country, even at the expence of neglecting the appreciation of art. Perhaps it would be more correct to say that all of their artistic instincts were converged in writing or calligraphy.

Scholars of the Sui (A.D. 589-618) and T'ang (A.D. 618-906) dynasties with rare exceptions followed the accepted traditions in the bent of their studies of bronzes. In the Sui History mention is made of an illustrated description of the manners and customs of early China called *San Li T'u*. It was attributed to Chêng Hsüan (A.D. 127-200) of the Han dynasty who collaborated with other writers. The T'ang History also mentions a book of this name attributed to other authors, but no copies of these early editions have survived. It was not until the tenth century A.D. that Nieh Ch'ung-i, of Honan, brought out an edition of the *San Li T'u* as it is now known. The text of this book



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which has been republished many times is valuable but the illustrations are crude and unreliable, having evidently been based upon written records rather than upon observation of actual objects. In the following century Ou-yang Hsiu compiled his treatise on early inscriptions known as *Chi Ku Lu*. The next work to appear was *K'ao Ku T'u*—"Illustrated Examination of Antiquities." The authorship of this book is somewhat in doubt but it is generally ascribed to Lü Ta-lin, a profound student of classical literature. In it each vessel is illustrated and described; its inscription is reproduced and transcribed in ordinary script. Measurements and capacity are recorded. I have found this book very useful for comparison with the *Hsüan Ho Po Ku T'u Lu* of Wang Fu. The influence of these two books—*K'ao Ku T'u* and *Po Ku T'u Lu*—on later scholarship has been very great but it has been chiefly in the direction of linguistic studies, in spite of the illustrations.

For students at the present time who desire to compare written statements with the actual objects the most important source is the Catalogue of Palace Bronzes which was authorized by an edict issued on the seventh day of the eleventh moon of the fourteenth year of Ch'ien Lung (A.D. 1749). It entrusted the compilation of this catalogue to Liang Shih-chêng (1707-1763), Chiang P'u (1708-1761) and Wang Yu-tun (D. 1758). Members of the Academy of Painting under the direction of Liang Kuan were ordered to prepare the illustrations. The work of taking rubbings of the inscriptions was placed under the control of Ch'ên Hsiao-yung. Permission was given to employ members of the Hanlin Academy as assistants and to use the *Po Ku T'u Lu* of the Sung dynasty as a model for their work. The name later chosen for the catalogue was *Hsi Ch'ing Ku Chien*. The first two characters, *Hsi Ch'ing*, show that the catalogue was prepared in the writing chamber known as *Nan Shu Fang*, which was generally referred to in contemporaneous literature as *Hsi Ch'ing*. It was the place where all the literary work done under imperial orders was performed. The two last characters, *Ku Chien*, may be translated as "A Mirror of Antiquities" and were taken from the imperial edict to which reference has already been made. Its name *Hsi Ch'ing Ku Chien* may therefore be translated as "Mirror of the Antiquities of the Imperial Studio" or "The *Nan Shu Fang* Mirror of Antiquities." The manuscript of this catalogue remained in the Palace until 1888 when on the recommendation of the Imperial Tutor Wêng T'ung-ho a copper-plate facsimile reproduction of it was made in Japan. In the same year it was reproduced in a smaller size by lithographic process by the Hung Wên Publishing Company, Shanghai. The original manuscript disappeared from the Palace during the troublous days of 1900.

During the later years of the reign of Ch'ien Lung three supplements to this Catalogue were prepared. One is known as *Ning Shou Chien Ku*. This was reproduced in 1913 by lithography. The second supplement is called *Hsi Ch'ing Hsü Chien*, Chia Pien. It was prepared in Peking in 1785. In 1910 it was reproduced by lithography. The third supplement is called *Hsi Ching Hsü Chien*, Yi Pien. It was

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prepared in Mukden in the same year as the second supplement. This was reproduced by lithography under the direction of Mr. Lien Nan-hu and myself and published in 1931. The original manuscripts of the three supplements are preserved in the Palace. The four parts of this catalogue describe all of the important bronzes formerly stored in the Palace enclosure, those recorded in the Catalogue and in the first and second supplements having been in the Old Palace Museum and those recorded in the third supplement in the Wu Ying Tien. The four parts are: Hsi Ch'ing Ku Chien; Ning Shou Chien Ku; Hsi Ch'ing Hsü Chien, Chia Pien; and Hsi Ch'ing Hsü Chien, Yi Pien. These books are valuable source-material but must be used with caution and compared with the results of later scholarship.

Each object in this Catalogue has its own name and this method is followed by all authors. When the vessel has an inscription, *yu ming*, the name is usually taken from it; those without inscriptions, *wu ming*, are described by their decorations or their shape. In the Old Palace Museum a large platter is called San Shih P'an, platter of the San Shih, a family whose land is described in the inscription (Fig. 1.). There is also a wine-pot known as the Fu Kêng Ho—the ho (wine-pot) of Fu Kêng and a vase as Tsêng Po I Hu—a hu (vase) of Tsêng Po I. All of these names are taken from the inscriptions on the vessels. One caldron formerly in the Wu Ying Tien is called P'an K'uei Ting—a caldron (ting) decorated with coiled pinnipeds, another T'ao T'ieh Ting—a caldron decorated with ogres, another Ch'an Wen Ting—a caldron decorated with cicada shapes. These names are all taken from the decorations. A square caldron is called a fang ting (Fig. 2.) and a square vase a fang hu, fang meaning square. In these two instances the names are taken from the shape. This custom of giving a name to each piece is convenient for scholars in comparing descriptions in various books. When two vessels have the same name it is usual to distinguish them by adding the name of the collection to which they belong or that of the book in which they are mentioned. Sometimes the dynasty to which the vessel is assigned is prefixed to the descriptive name but this is not essential. The names of vessels in catalogues are arranged in sequence according to shapes, usually commencing with bells (*chung*) and caldrons (*ting*). In those catalogues which assign dynastic dates the earlier vessels are placed first. Thus, as an example, the first vessel mentioned in the Hsi Ch'ing Ku Chien is a Shang Tsu Ting, i.e. a caldron (ting) with an inscription containing the character *tsu*, the vessel being assigned to the Shang dynasty. The next to the last caldron mentioned in Vol. I. of this work is called T'ao T'ieh Ting, i.e. a caldron decorated with a pattern modeled on the shape of the face of an ogre (*t'ao t'ieh*). This method of assigning names to vessels is in universal use in Chinese catalogues and should become familiar to all students of Chinese bronzes.

In the usage of some modern writers bronzes are divided into two general classes, musical (*yo ch'i*) and ritual (*li ch'i*). This classification is based upon their position in ceremonies as well as upon their use. The musical instruments were placed at the sides

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of the altar and at some distance from it but the ritual vessels were either on it or immediately at hand. This division is unsatisfactory, for as a matter of fact the bronzes used for music were an essential part of ritual ceremonies.

In my Catalogue of Recorded Bronzes a new system of classification has been adopted in which bronzes are divided into twelve classes:

- |                   |                                |
|-------------------|--------------------------------|
| 1. Yo Ch'i        | —Musical instruments.          |
| 2. Chiu Ch'i      | —Wine vessels.                 |
| 3. Shui Ch'i      | —Water vessels.                |
| 4. Shih Ch'i      | —Food vessels.                 |
| 5. P'êng Jên Ch'i | —Heating vessels.              |
| 6. Ping Ch'i      | —Military implements (weapons) |
| 7. Nung Ch'i      | —Agricultural utensils.        |
| 8. Tu Liang Hêng  | —Measurement standards.        |
| 9. Ch'ê Ma Shih   | —Chariot decorations.          |
| 10. Tsa Ch'i      | —Miscellaneous.                |
| 11. Ching         | —Mirrors.                      |
| 12. Tsao Hsiang   | —Buddhistic figures.           |

Among musical instruments bells, chung, are most numerous. Chung is a suspended bell which is struck on the outer surface with a wooden hammer. (Fig. 3). This is a name which was first used about the end of the Western Chou period and was later used alternatively with po. Ch'un is a curious object of the Han dynasty which, according to Wang Kuo-wei, is an instrument from which sound was produced by letting water fall in drops over its top on the straw placed underneath. To is a bell with a clapper, nao and chêng are respectively smaller and larger flat bells attached to wooden handles for holding in the hand when struck with a hammer. Ling form a large class including harness-bells, chariot-bells, wind-bells for suspension in places where they are subject to currents of air. Some of these have been placed in the miscellaneous class. Ku are drums; wu ch'i are musical instruments of percussion in the form of battle-axe and therefore called dancing axes.

Wine vessels may be subdivided according to the purpose for which they were used. There are containers or jars in which wine is stored in preparation for ritual uses. They have different shapes such as tsun, yu (Fig. 4.), hu (Fig. 5.), fang, chung, lei (Fig. 6.) and p'ing. Then there are drinking cups which are also used in libation ceremonies. These include tsioh which is also written as chioh or chüeh (Fig. 7.). This has two knobs for suspension and stands on high feet so that it could be placed over a fire for heating the wine which it contains. There are the chia and the chio which are larger and variant types of the tsioh. The ku has a flaring base, trumpet mouth and curved body, bulging at the centre (Fig. 8.). The chih (Fig. 9.), kuang and shang are goblets. Another subdivision is designed for mixing or diluting wine with water and is called ho (Fig. 10.). This also has high feet so that its contents could be heated.



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The chief water vessels were the p'an (Fig. 1) for holding water and the i (Fig. 11) for pouring it over the hands during the ceremony of sacrifice. Yü, p'ên and hsi were all vessels used in the Han dynasty for ceremonial cleansing and probably also for ordinary household use.

Food vessels were designed to hold offerings which were already prepared and needed no additional heating. The ritual use of these vessels is not accurately described in any ancient account. There is the tui which is a circular vessel with two handles and a base which is either solid or supported on low feet (Fig. 12). Professor Jung Kêng believes that chiu is the correct name for this vessel. Kuei, or hsü and fu are the chief vessels of the food class. Kuei, or hsü as it was called at a later date, is a flat rectangular vessel with the four corners rounded. It is supported on four large feet, usually with a cover and two handles. Fu is also a rectangular oblong vessel with four feet but is shallow and has straight sides slanting upward. Tou (Fig. 13) is a circular cup standing on a high stem supported by a spreading base. It often has a cover.

Heating vessels were used for offerings which were warmed or cooked at the time of the ceremony. All have high feet so that they could be placed over a fire. Ting is usually cylindrical in shape and has three legs (Fig. 13a) but less often is square and has four legs (Fig. 2). Li is smaller than the ting and has hollow bulging legs designed to provide a larger heating surface. Hsien is a combination of two vessels, upper and lower, separated by a grid. Fu is a circular vessel usually with a cover, two handles and three feet.

Military implements, i.e. weapons, made of bronze, were common in ancient China. These may be roughly divided into a few general classes: (a) those used for striking, such as the ko, chi, fu and tsih (ch'i); (b) those used for thrusting, such as the mao; (c) those used for stabbing, such as the chien, pi shou (Fig. 14) and tao; (d) those designed for hooking, such as the kou ping and ch'ü (Fig. 14). Some of these had handles which were richly decorated and often there were inscriptions on the handles or blades. In his Introduction to the "Catalogue of the Eumorfopoulos Collection of Chinese Bronzes", pp. 66-67, Yetts discusses the ko and chi of class (a) and in the *Yenching Journal of Chinese Studies* June 1929 Professor Ma Hêng published an article on the same subject of which I gave a summary in the *China Journal* Vol. XI, p. 278. The tsih mentioned in class (a) is an interesting example of the conversion of an implement of war into an instrument of music just as the bow with its gut string suggested instruments of the viol class.

Agricultural utensils are represented in bronze by the kuo, a grubbing-hoe, li, a plough, and ch'u, a hoe. Among standards of measurement are ch'ih, a foot-measure; chung, a vase with its capacity engraved on its surface; and ch'üan, a counter-weight used with a steelyard. Chariot decorations include ch'ê kang, decorated axle-caps; ch'ê yüan, decorated ends of chariot poles; ch'ê wei, decorations on axle-trees (Fig. 15). There is the large class of miscellaneous objects, some of which can be easily identified,



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such as tao pi, a stylus; yen ti, a water dropper; têng, lamps; fu, a tally or corresponding halves of various objects; kou, girdle buckles.

Ching, mirrors (Fig. 16a and b), and tsao hsiang, Buddhistic figures, are placed in classes by themselves and, like coins, are described in books specially devoted to them.

Only a small proportion of bronze objects are plain, su, the majority have the outer surface covered with designs which are more or less elaborate. Though, as far as we know, at present there is nothing in the style of these designs to classify them either as characteristic of any time or place, they may be roughly divided into two classes, one in which animal forms and the other in which powers of nature are used. Among the animal forms one of the most common is a trunkless head which is generally described as that of an orge, t'ao t'ieh. Used separately t'ao means avarice and t'ieh gluttony, but in combination the characters refer to a monster that is reputed to have devoured human beings. In the K'ao Ku T'u the animal head found in the decoration of the third caldron described, kuei ting, is that of an ogre. The author of that work supports his opinion by a quotation from the Lü Shih Ch'un Ch'iu in which an ogre, t'ao t'ieh, is described as a head without a body and offers the explanation that it was used as a style of decoration in order to serve as a warning against gluttony. This argument is not convincing and I am inclined to believe that this head has been incorrectly designated. The design appears to me to be that of the head of a sacrificial animal. Above are the horns and the large bulging eyes are those of the terror-stricken animal as it is led to the slaughter. There seems no good reason for introducing at the time of sacrifices to ancestors, to heaven or to earth a warning against gluttony in the decoration of ritual objects but every reason for using the head of the animal offered for sacrifice. I should prefer therefore to call this head hsi shou, i.e. the head of a sacrificial animal, rather than to use the term t'ao t'ieh which has been current since the time of the Sung dynasty (Fig. 17). This head of a victim for sacrifice is used as a design for the knobs on the top of covers where it is usually found in a group of three from which fact such covers are described as san hsi, i.e. with the heads of three sacrificial animals.

Another animal form of frequent occurrence is that of the fabulous monster, lung, which for lack of a better word is translated as a dragon (Fig. 18). It is depicted in many forms but the main characteristics are a bearded head with huge jaws and a scaly body with wing-like fins, powerful claws and a flexible tail. According to the Li Ki it is one of the four benevolent or spiritual animals, ssü ling, the other three being the unicorn, ch'i lin, the phoenix, fêng huang, and the tortoise, kuei. The dragon is so skilfully stylised that it is sometimes difficult to distinguish it from the long flowing lines of a scroll pattern. Dragons are usually arranged in pairs with the heads of the animals confronting each other and separated by a line or circle (Fig. 19a, b). It is also coiled in some designs, p'an lung. The genus dragon is found in diversified forms such as k'uei which is of the pinniped or fin-footed type (Fig. 20). It is usually coiled and is then described as p'an k'uei (Fig. 21). Another dragon form, ch'ih, is without

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horns (Fig. 22), and still another is known as *ch'iu*. *Hui* is reputed to have been a large venomous serpent but found in bronze decoration appears as a hornless wriggler. These three types are usually found in coiled designs—*p'an ch'ih*, as on a lei in the Government Museum (Fig. 23a), *p'an ch'iu* as on the Sung Hu in the same Museum (Fig. 23b), and *p'an hui* (Fig. 23c). Pairs are either confronting each other, or addorsed.

A tiger head is frequently found on the side of a vessel as an escutcheon from which a ring is suspended. A tiger driven by a man on his back is depicted in Fig. 24. One of the four animals, a unicorn, found on a vase is seen in Fig. 25, and a hunting scene in Fig. 26. The phoenix is found in Fig. 27 where it was used as the design for one of the four legs of a caldron, also in Fig. 28 as part of a scroll. Fig. 29 is the figure of an owl, *ch'ih hsiao*. It is the design of the handle of a grain vessel. A decoration in the form of an isosceles triangle or a leaf is described as a cicada, *ch'an wên*, on account of the design on the surface which resembles the head, antennae and body of a cicada. It may be more accurately described in this instance as a cicada on a leaf, (Fig. 30). A tapir is seen in a scroll design in Fig. 31. Fish form the design in Fig. 32, and together with a geometrical figure and a balancing inscription of six characters that of Fig. 33. Fish scales in overlapping rows are found on the Mao Po Tui of the Government Museum (Fig. 34) and also the feathers of birds, which resemble inverted fish scales, on a covered bowl, No. 115, in the Sumitomo collection. The larvae of silkworms compose the overcrowded design on a tou in the Government Museum (Fig. 35).

It was only natural that in the dry climate of the north, where these bronzes were made, the forces of nature that were constantly in the minds of its agricultural population should be the clouds which brought rain for the fructification of the earth and the thunder which accompanied the downfall. We have therefore on these bronzes scrolls which represent high or middle clouds (Fig. 36). This design is called cloud scroll, *yün wên*. Low clouds of the cumulus type presenting the appearance of irregularly rounded heaps or coiled are called *p'an yün* (Fig. 37). In Fig. 38 this design of cumulus clouds seems to be developing the head of a dragon. The other power of nature used in scroll designs is thunder or speaking more correctly the flashes of lightning which precede thunder. It is called thunder scroll, *lei wên*, probably in order to avoid the use of the term lightning which is a universal terror to mankind. The scroll represents chain and forked lightning in the midst of clouds. When the lines representing lightning are more conspicuous than those forming the clouds the design is called thunder scroll, *lei wên* (Fig. 39). Frequently on the same surface there are two scrolls, one representing clouds and the other lightning (Fig. 40), or in the same scroll clouds and lightning are used alternately as in Fig. 41. The design for the vessel is called cloud and thunder scroll, *yün lei wên*.

## BRONZES

A style of decoration which cannot be included in the preceding two general classes is the plugs or nipples usually found in the center of lozenges, (Fig. 42). These belonged originally to bells on which they were used for adjusting tones. They look as if they could be removed or inserted at the pleasure of the player of the bells, but in reality they were always cast solid with the body of a bell. The bell was then tuned by filing these plugs. The plug decoration was borrowed from bells and freely used on many other types of ritual objects.

Earlier Chinese scholars have been accustomed to pay exclusive attention to inscriptions. Vessels without inscriptions do not interest them, whatever may be their beauty of shape or perfection of decoration. With these scholars the inscription is all important. By it the period to which any individual piece must be assigned is judged. In his book on the bronzes of the Government Museum entitled *Pao Yün Lou I Ch'i T'u Lu*, as well as in an article in the *Yenching Journal of Chinese Studies* June 1929, Professor Jung Kêng bases his opinion as to whether vessels are genuine or forged solely upon their inscriptions and pays no attention to vessels that have none. He listed 1,176 pieces and this number includes all of the vessels with inscriptions which are mentioned in the four parts of the *Ch'ien Lung Catalogue*. He adopted six rules for determining the genuineness of the inscriptions on these vessels (see *China Journal* Vol. XI, p. 281). These rules differ in detail from those used by earlier scholars but in the general principle of regarding inscriptions as definitive in the study of bronzes Jung Kêng joins Wang Kuo-wei in taking the same position as the scholars of the *Ch'ien Lung* period or of the Sung dynasty. It is my opinion that this emphasis on the value of epigraphy has been already carried to unreasonable bounds and that in future due attention should be given to styles of decoration, differences in shapes and the quality of workmanship. Bronzes have a rightful place in collections of the Fine Arts as well as in the studios of archeologists and epigraphists. Many of them have noble shapes and artistic decorations and to these qualities may be added the beautiful colors which they have acquired through burial. Shape, decoration and color entitle them to high rank among the artistic products of mankind.

The color of excavated bronzes depends upon the conditions of the place where they have been preserved. In general, they are divided into two classes, *shêng k'êng* and *shu k'êng*. The *shêng k'êng* are those which have been in contact with the soil through the caving of the sides and top of the tomb in which they are buried. The surface is encrusted with a partial covering of earth which is mingled with the patina of the bronze so effectively that the resulting compound cannot easily be removed. The *shu k'êng* are pieces which have been buried in solid tombs and have a patina formed by the sweating of the bronzes or in some instances by the trickling of water. Practically all of the bronzes in the Government and Old Palace Museum have the appearance of *shu k'êng* for during the reign of *Ch'ien Lung* the incrustations were removed from the *shêng k'êng* vessels by workmen in the *Tsao Pan Ch'u*. The method used was gentle



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tapping with a small wooden mallet on the crust. With prolonged tapping the crust detaches itself from the surface of the bronze and falls off. After these Palace bronzes had been stripped of their accretions, green, blue and reddish coloring was applied to the bare surfaces which were then waxed and fired. This process fixed the colors as they are at the present time. The vessels in the Museums which originally belonged to the shu k'êng can with care be distinguished from those which have been treated. Fortunately there have been private collectors who have been content to leave their pieces in the condition in which they were exhumed.

The shapes and decorations mentioned in the preceding paragraphs are all illustrated from vessels which could formerly have been seen in the Wu Ying Tien or Ching Jên Kung of the Old Palace in the former capital of China and most of them may be found in one of the four parts of the Ch'ien Lung Catalogue of bronzes. These were removed in 1931 to the new capital at Nanking, but before removal had all been carefully examined and verified by Committees of Reference. The members of the Committees were selected on account of their high standing as expert students of epigraphy of bronzes and of other ancient script. These illustrations may therefore be considered as standard and authoritative as far as scholarship of the present day can be trusted.

On August 25, 1923, at Hsin-chêng, Honan province, an important find was made of a large number of bronzes by workmen who were engaged in digging a well in the garden of Mr. Li Jui. Excavations were carefully made in the immediate vicinity and some ninety-one bronze vessels were discovered, together with 635 broken pieces. Among these there were the remains of a war chariot, a spear and a dagger. There were also three jade specimens, an earthen vessel and some shells. In the enclosure there was what appeared to have been a grave with human bones. All of the things found were carefully preserved and transferred to the Honan Provincial Museum at K'ai-fêng where the broken pieces have been assembled into their original shapes. A square platter has an inscription of seven characters (Fig. 43a, b) and a caldron a longer inscription only part of which is legible. In the careful study of these objects made in his book of two volumes published by the Commercial Press and called Hsin Chêng Ku Ch'i T'u Lu, Kuan Po-i concludes that these are all ritual and not burial vessels, ming ch'i. He assigns them to a period between the time of the removal of the Chou capital to Lo-yi and the time of the Warring States.

Other important discoveries have been made in recent years through the opening of graves in the Lo-yang district of Honan province which was the centre of the later Chou civilization and in the Fêng-hsiang district of Shensi province where the Kingdom of Ch'in flourished. The present city of Lo-yang was only built during the T'ang dynasty. The earliest site was some miles to the eastward and it is at this place that excavations have been carried on by the local residents in spite of official inhibitions. During 1930 ten kneeling figures (Fig. 44) were discovered along with a large number



## BRONZES

of bells and other ritual vessels of the usual types, some of which have valuable inscriptions. The bell inscriptions are discussed in the *Journal of the National Library* (Peiping) Vol. V, No. 6, November-December 1931, in articles by Liu Chieh and Wu Ch'i-ch'ang. In "Tombs of Old Lo-yang" Bishop W. C. White has described the remarkable finds which came from the same series of graves as the bells.

In 1929 there were found west of Fêng-hsiang two tube-shaped bronze objects which I have identified as drums (Fig. 45a, b). They are seven inches in diameter and slightly more than six inches in height. One end of the tube is closed and the other open so that they were intended to be placed in an upright position as can be seen also from the decoration. The top resembles a circular jade disk with a central disk where the drum was to be struck with a mallet. On the top of one drum there are four slits and on the inside of the top of the other there are several cuts. These slits and cuts were made for the purpose of adjusting the tones of the drums, one being slightly lower in pitch than the other. They were evidently parts of a series of ten or twelve drums which could be used together with bells in ritual services. In the Sumitomo collection Fig. 130 there is a bronze drum 2 ft. 6.7 in. in height, 2 ft. 1.5 in. in length and with a diameter of the heads of the drum 1 ft. 7.2 in. These are the only early bronze drums that have yet been discovered.

From this district of Fêng-hsiang has also come a wonderful top of a standard on one side of which is a human head and on the other side an animal head (see Fig. 46a, b); also a remarkable casting of a bear (see Fig. 47) similar to that in the collection of A. Stoclet, Brussels.

During the long period of division which followed the downfall of the Han dynasty many bronze vessels must have been produced which followed closely the ancient models. It is quite possible that some of those which pass current at the present time as ancient vessels were made at this time and after use for a short period were buried to avoid destruction. When excavated at the present time they have already been buried nearly two thousand years and have taken on the same patination as the bronzes of earlier times. We know that from the reign of the emperor T'ien Pao (A.D. 742-756) of the T'ang dynasty down through the Southern Sung bronzes were made at K'ü-yung, near Nanking. There were foundries also at T'ai-chou in Chekiang province. We know the names of two artisans of that period who were noted for their work in casting bronze vessels—Chiang Niang-tzū and Lu Wang-chi. The Chin Shih So mentions in Vol. I, p. 95, the vessel Hsiang Wu Fu which is shown, by the evidence of the way of writing one character, ti, to have been produced for the Palace during the reign of Hui Tsung of the Sung dynasty. This book in Vol. I, p. 49, also described the Mei Shou Tui in my collection as a Chou vessel, but we now know that it is a Sung product. The Fu I Ting also in my collection is described in T'ao Chai Chi Chin Lu, Vol. I, p. 20, as a Chou piece, but it properly belongs to the Sung period. In the Old Palace Museum there is a tsun with an inscription which states that it was made in A.D. 1121, the

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third year of Hsüan Ho (see Fig. 48). The discovery of this vessel a few years ago has set at rest all controversy as to the age of vessels which have a similar type of writing in their inscriptions. In Vol. 28, p. 11, of Hsi Ch'ing Ku Chien, in Hsü Chien I, Vol. 12, pp. 28-30, in Hsü Chien II, Vol. 12, pp. 18-22, are examples of early vessels which we can now definitely assign to the Sung period. In his Sung Chêng Ho Li Ch'i Wên Tzû K'ao, Sun I-jang lists fourteen vessels made of archaic patterns in the Chêng Ho period, A.D. 1111-1118, which can be traced in later books. Some of these Sung pieces are of exquisite workmanship and are worthy of a place in good collections; the only danger is that they should be confused with ancient vessels.

There is a tradition which is not confirmed by the official History of the Ming dynasty that in 1427 the Emperor Hsüan Tê received as tribute from the King of Siam a gift of 39,600 catties of copper. One of the Ministers memorialized the emperor asking that this should be used for casting bronze vessels after ancient models. The request was granted and instructions issued to the Board of Works to submit a list of other materials needed for this purpose. The Board was also instructed to draw models based on the designs shown in the Po Ku T'u Lu, K'ao Ku T'u and other works. In all eighty-eight shapes were taken from books including ting, i, tui, li and another twenty-nine from those of pottery vessels. The Board was authorized to use 800 ounces of gold, 2,600 ounces of silver, 25,000 catties of lead, large quantities of mercury, tin, alum, cinnabar, ink, minerals from Yunnan, and other necessities. In all 3,365 pieces were made and these were divided among the Palace halls where rites were performed and also presented to temples. In recent years two books have been published which describe and illustrate these so-called Hsüan Tê bronzes and I have seen many specimens. They are generally spoken of as incense-burners, hsiang lu, and are admired for their beautiful shapes. It is uncertain when this shape of bronzes made its first appearance.

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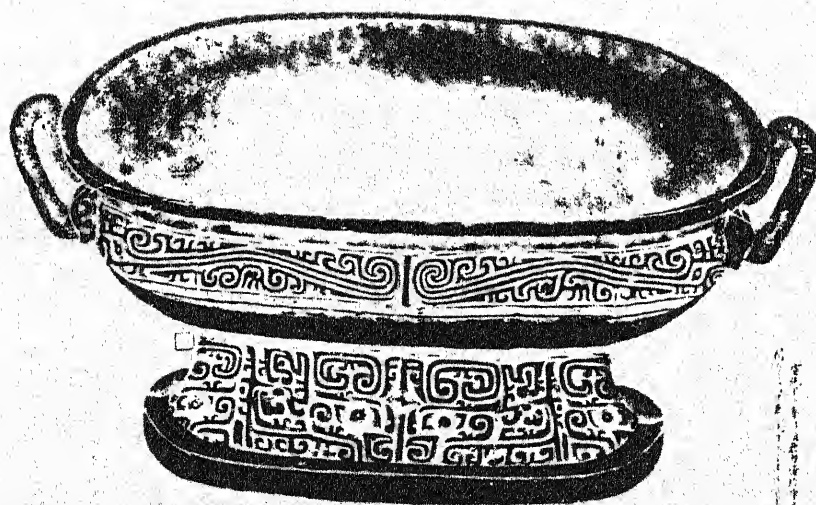
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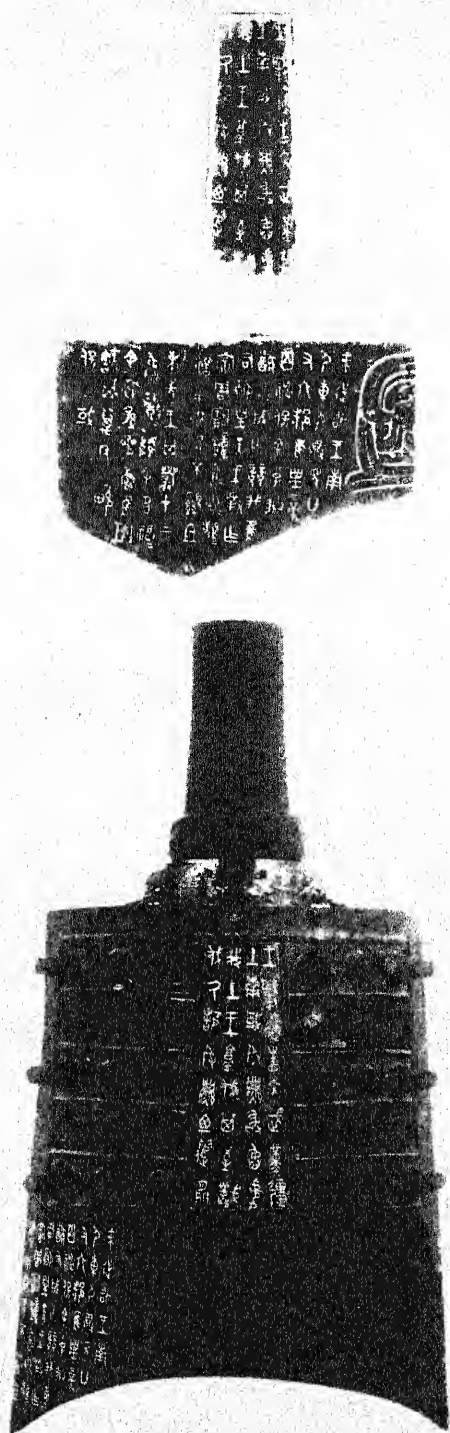






2. Wén Fang Ting, a caldron, in the Government Museum. Hsi Chou period. Height  $10\frac{1}{4}$ ", Mouth  $7\frac{3}{4}$ "  $\times$   $6\frac{1}{2}$ ".



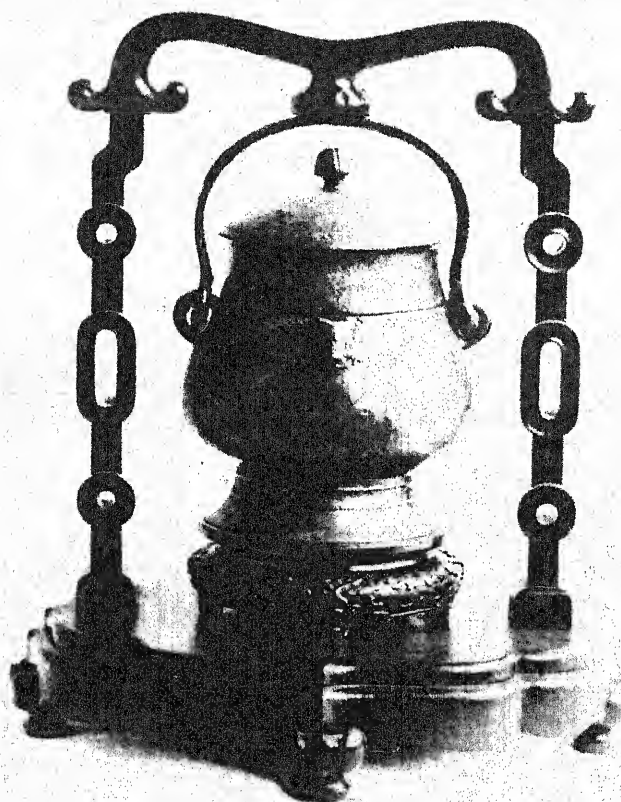


3. Tsung Chou Chung, a large bell in the Old Palace Museum, with an important inscription, called Wang Hu Chung by Professor T'ang Lan in the Annual Report of the Old Palace Museum for 1936. Hsi Chou period. Height including handle 2' 1".









4. Wine Pot, Yu, with inscription. Yin period. Height including cover 8", Circum. of body 1' 4 $\frac{3}{4}$ ", Circum. of mouth 1'. In author's collection.





5: Sung Hu, vase with cover, in the Government Museum. Hsi Chou period. Vessel: Height  $1' 7\frac{3}{4}"$ , Mouth  $6\frac{1}{2}" \times 8"$ ; Cover: Height  $8"$ ; Mouth  $6\frac{3}{8}" \times 8"$ .

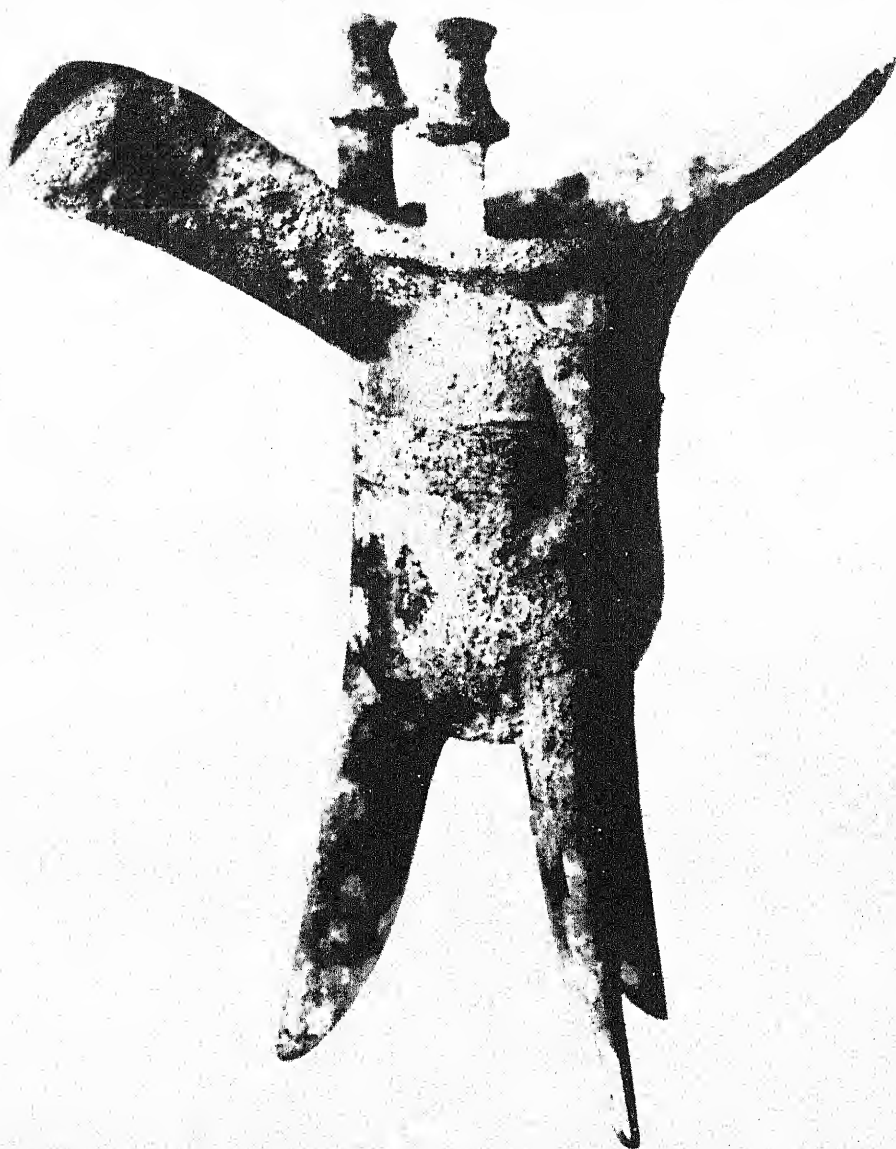






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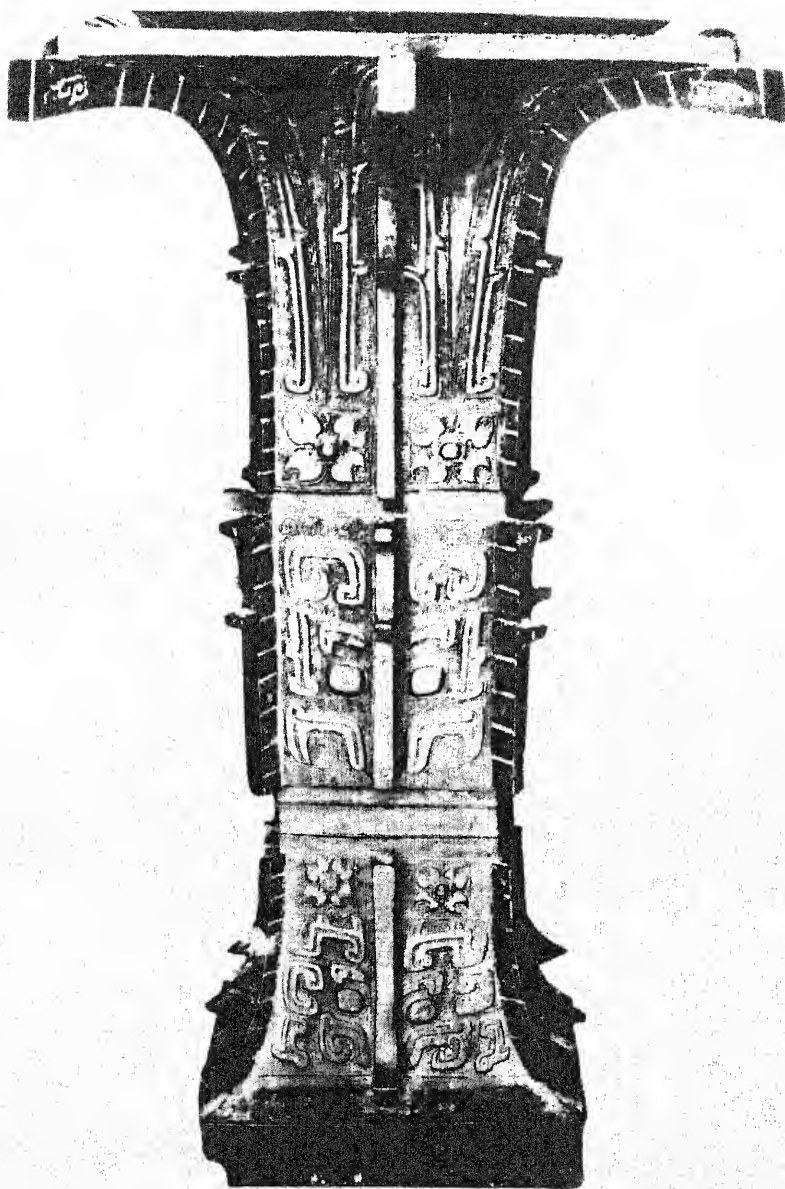




7. Libation Cup, with inscription, Fu Ting Tsioh. Ch'un Ch'iu period. Height 8", Length of mouth  $6\frac{1}{2}$ ", Circum. of body  $7\frac{1}{2}$ ". In author's collection.

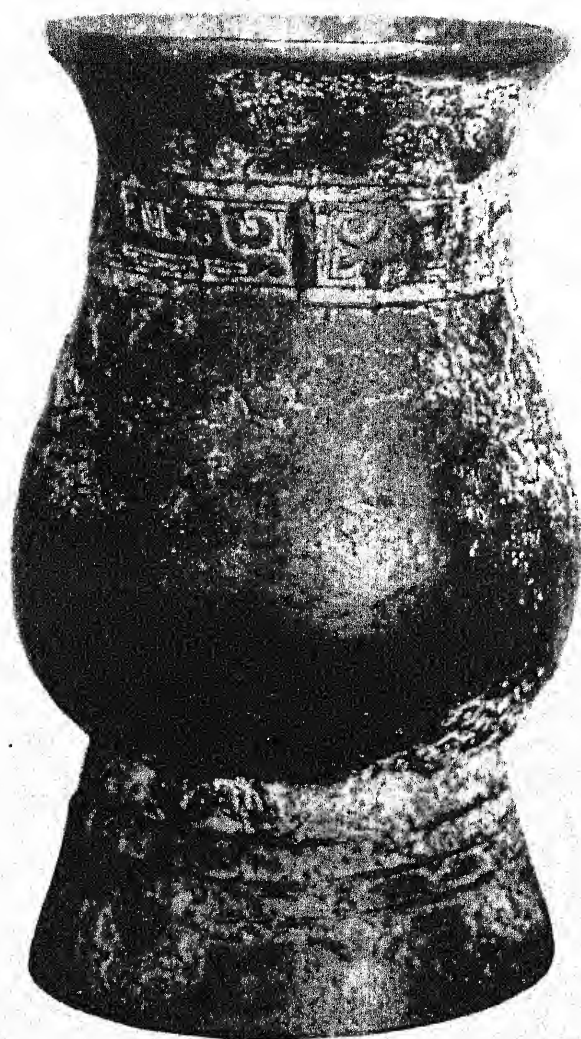




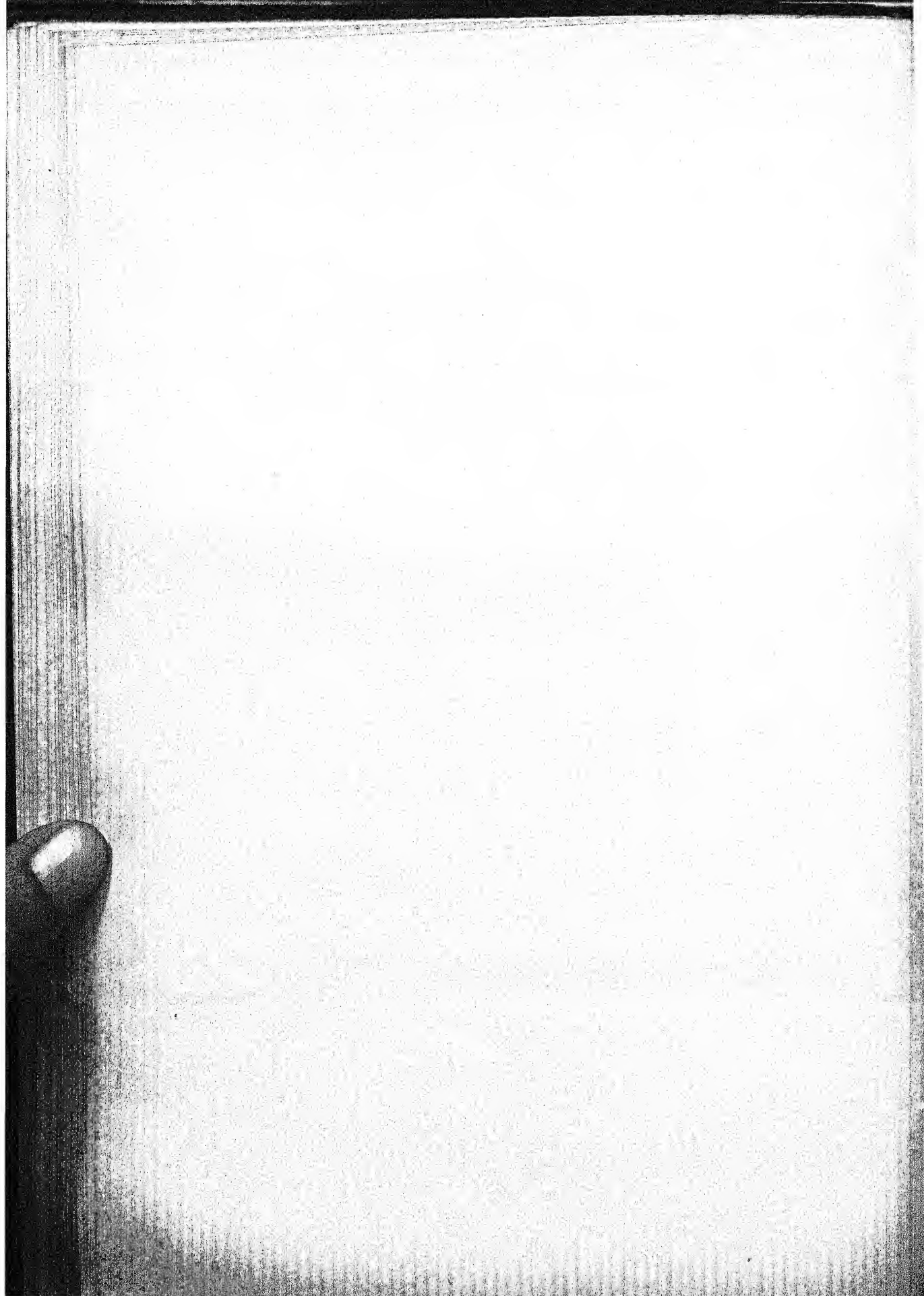


8. Ya Fang Ku, libation cup, with inscription, in the Government Museum.  
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9. Libation Cup, with inscription, Tzū Fu Hsin Chih. Yin period.  
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10. Wine Pot, Ho, with inscription. Hsi Chou period. Height including cover  $6\frac{3}{4}$ ", Diam. of mouth  $3\frac{5}{8}$ ", Circum. of body  $1' 2\frac{3}{4}$ ". In author's collection.





11. Ewer, I. Chan Kuo period. Height  $6\frac{5}{8}$ ", Depth 3", Length from Handle to Spout  $11\frac{1}{2}$ ". In author's collection.







12. Ya Tui, a food vessel, in the Government Museum. Yin period.  
Height  $5\frac{1}{2}$ ", Diam. of mouth  $7\frac{1}{2}$ ", Diam. of base  $5\frac{3}{4}$ ".





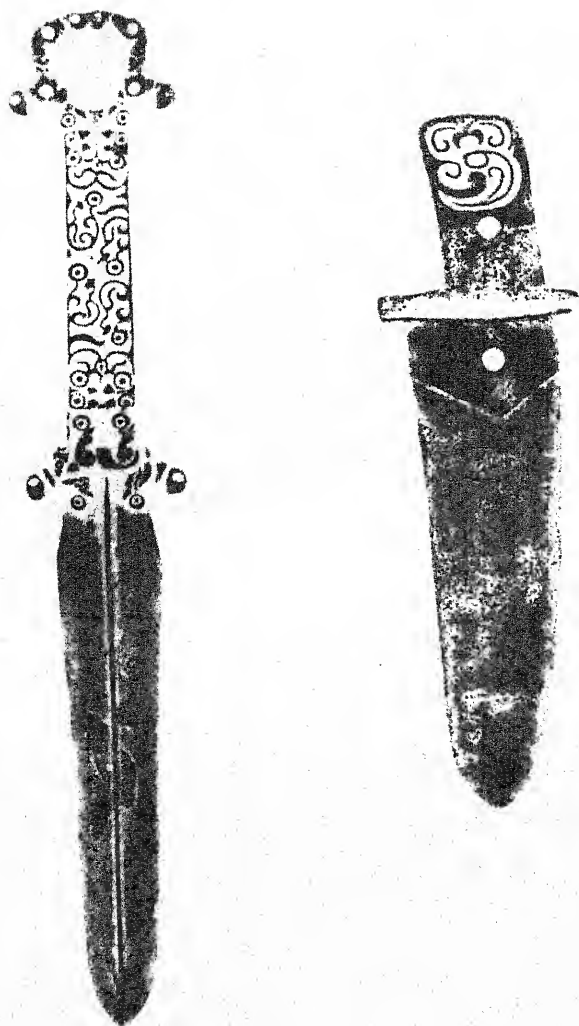
13. Hsing Ch'iu Tou, a food vessel, in the Government Museum. Ch'un Ch'iu period. Height  $6\frac{1}{2}$ ", Diam. of mouth 7".











14. Left: Ch'ü. Length  $8\frac{1}{2}$ ". Right: Pi Shou. Length  $12\frac{3}{8}$ ".  
Hsi Chou period. In author's collection.







15. Ch'ê Wei (or Ch'ê Kuan). Left: Height  $2\frac{1}{16}$ ", Diam. of end  $2\frac{3}{4}$ ". Right: Height  $4\frac{1}{4}$ ", Diam. of end  $1\frac{7}{8}$ ". In author's collection.

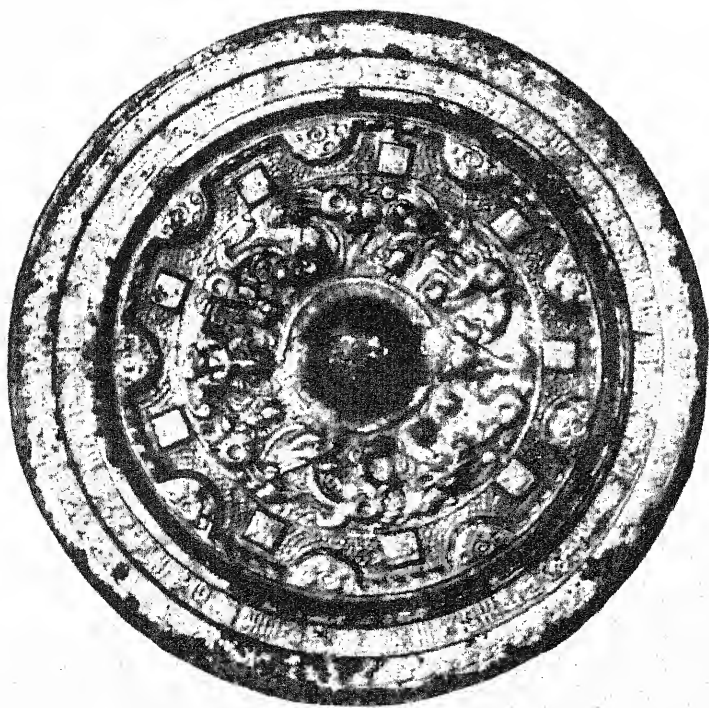




16a. Iron mirror, wu hsing t'ieh ching. Diam. 5". In author's collection.

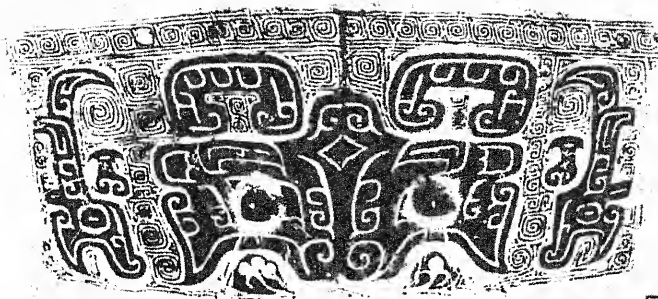






16b. Bronze mirror, with inscription, dated first year of Yüan Hsing (A.D. 105), Han dynasty. Diam.  $3\frac{1}{2}$ ". In author's collection.





17. Usually described as t'ao t'ieh, the face of an ogre. Most probably intended to describe the head of a sacrificial animal with horns. Taken from T'ao T'ieh Ting in the Government Museum.



18. Shuang Lung, two scaly dragons with heads opposite to each other. Taken from a Tui in the Government Museum.



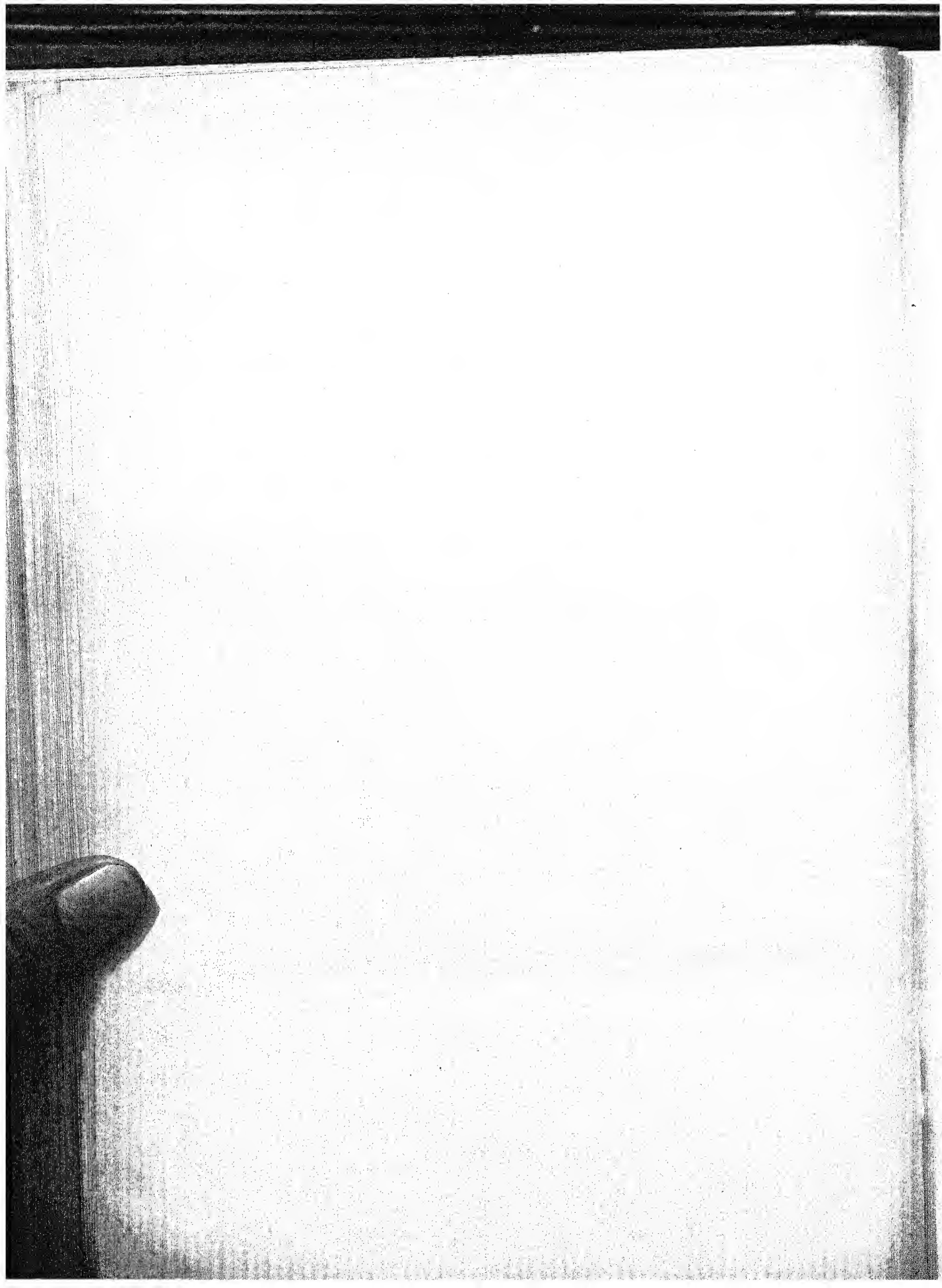


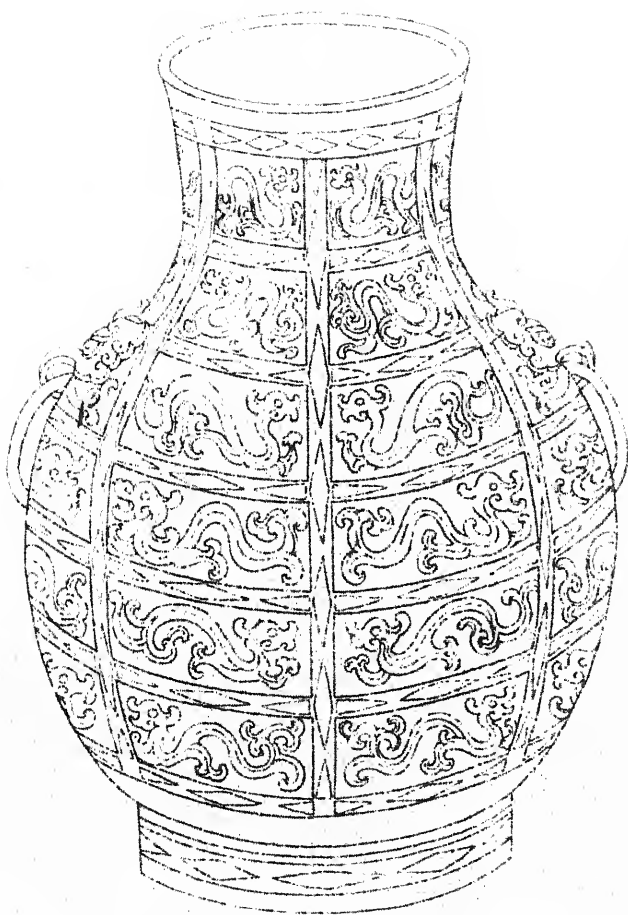


19a. Shuang Lung, two dragons with heads reversed and separated by conventional design. Taken from Yü Chêng Wei Kuei in the Government Museum.



19b. Shuang Lung, two dragons separated by medallion decorated with cloud design. Taken from Li Ko Ting in the Government Museum.





20. K'uei wên, design of the K'uei dragon, two dragons opposite over two addorsed. Taken from K'uei Wên Hu in the Government Museum.





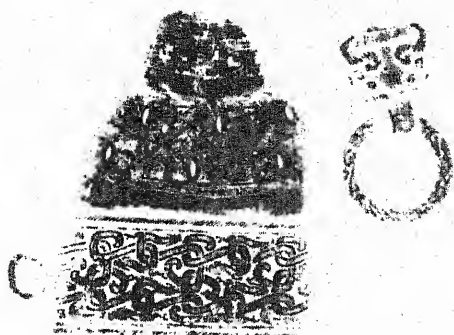


21. P'an K'uei, coiled K'uei dragons. Taken from P'an K'uei Ting in the Government Museum.

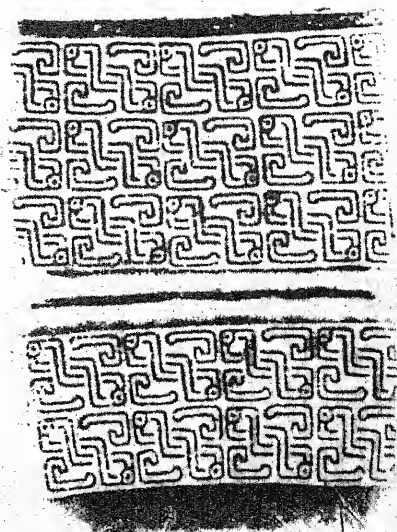


22. Ch'ib, a hornless dragon, a design on the handle of P'an K'uei Kuei in the Government Museum.





23a. P'an Ch'ih, coiled Ch'ih dragons. Taken from P'an Ch'ih Lei in the Government Museum.



23c. P'an Hui, coiled serpents. Taken from P'an Hui Ting in the Government Museum.



23b. P'an Ch'iu, coiled Ch'iu dragons. Taken from Sung Hu in the Government Museum.







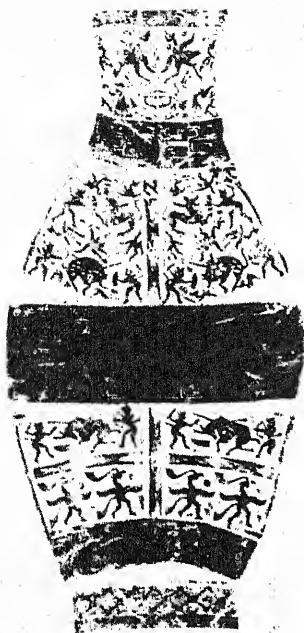


24. Tiger driven by a man on his back. Taken from Huan Liang Pien Hu in the Government Museum.



25. Ch'i Lin, a unicorn. Taken from Ssü Shou Hu in the Government Museum.

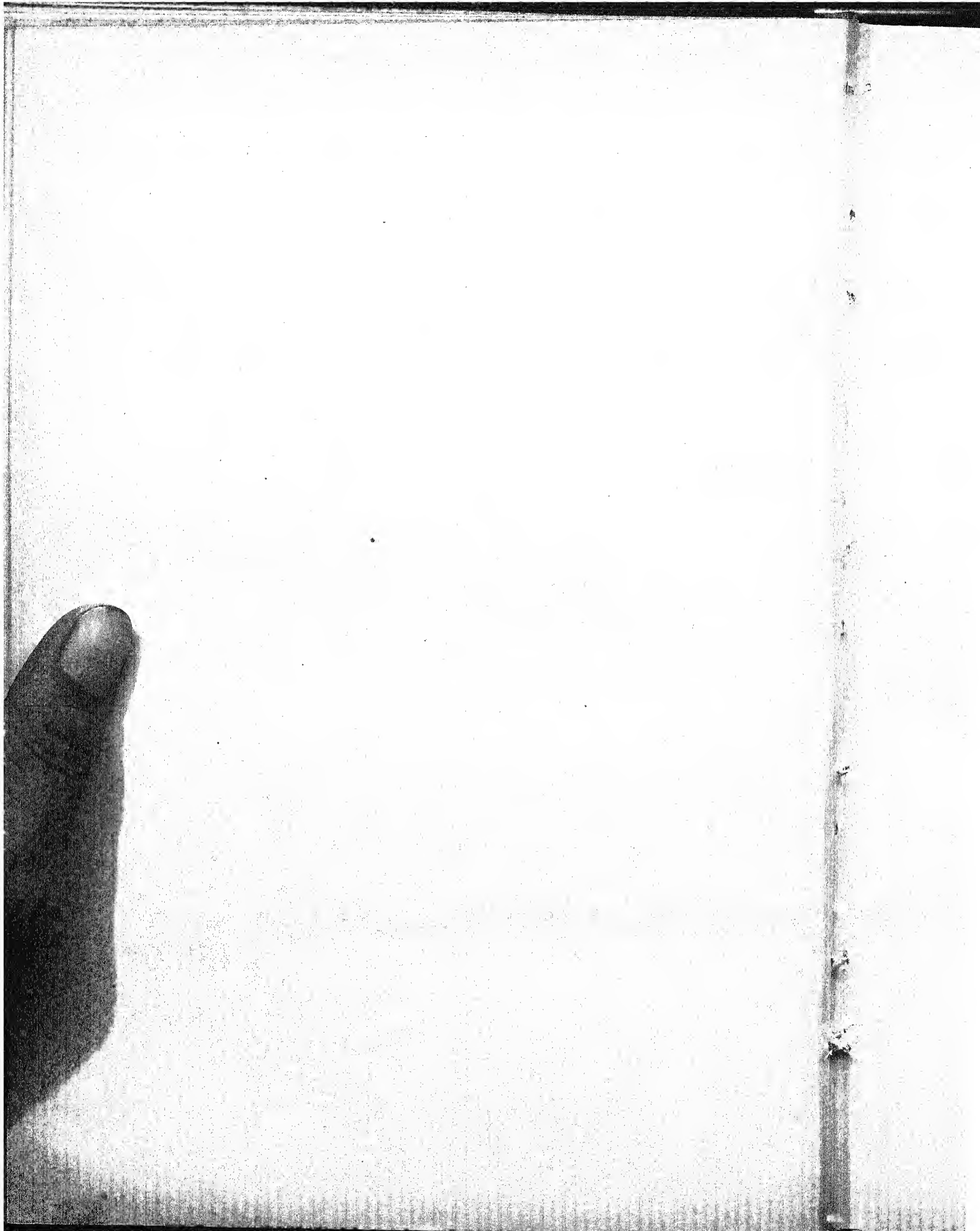




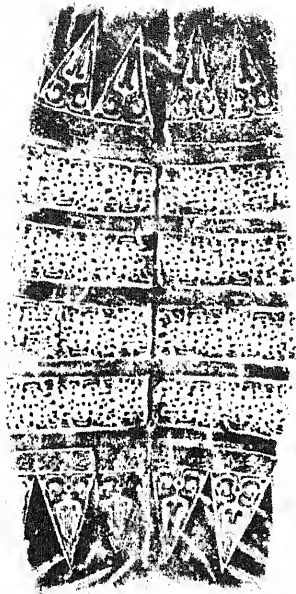
26. A hunting scene. Taken from Shên Shou Hu in the Government Museum.



27. Fêng, a phoenix, the decoration on the leg of Fu I Ting in the Government Museum.



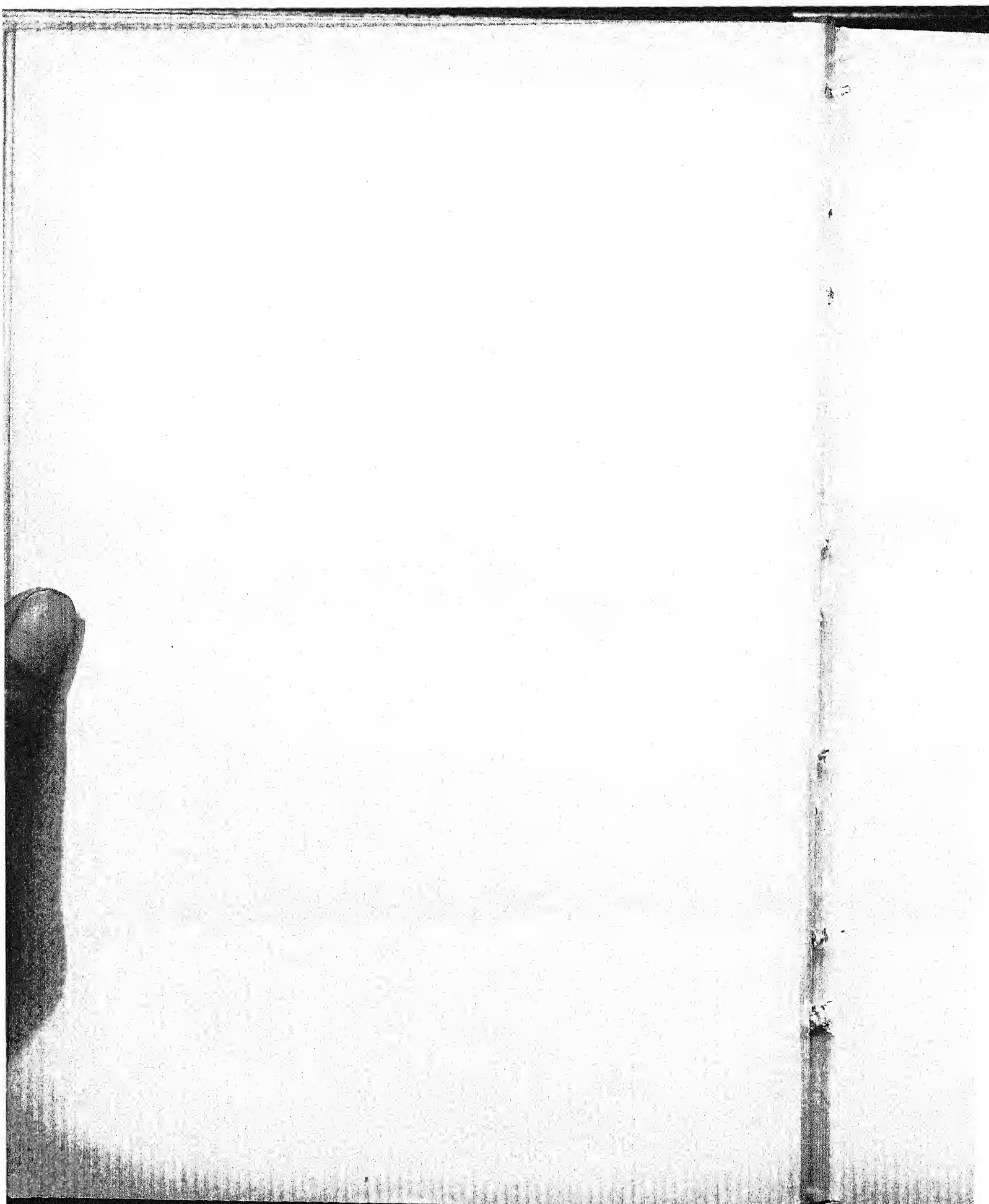


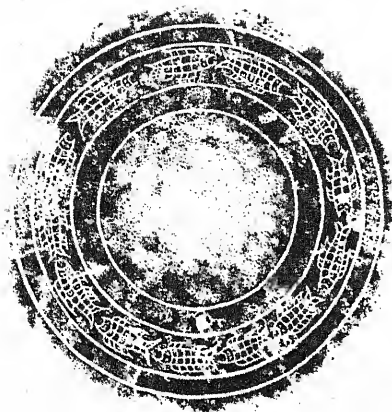


30. Ch'an wên, design of the cicada. Taken from Ch'an Wên Hu in the Government Museum.

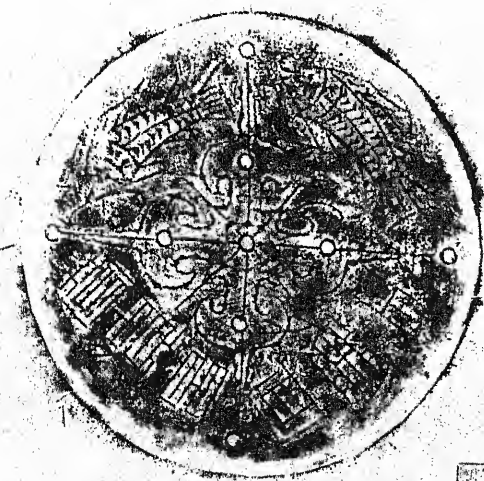


31. Tapirs in a scroll design. Taken from a Kuci in the Government Museum.





32. Fish in scroll design. Taken from Yü I P'an in the Government Museum.



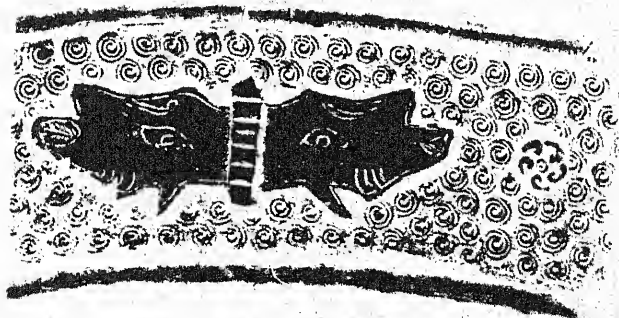
33. Shuang Yü, two fish balancing two inscriptions. Taken from I Hou Wang Hsi in the Government Museum.







34. Fish scales. Taken from Mao Po Tui in the Government Museum.

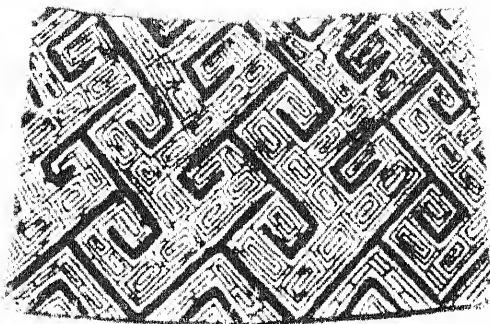


35. The larvae of silkworms. Taken from Ts'an Wên Tou in the Government Museum.

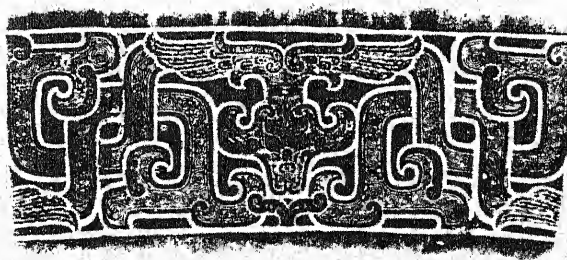




37. P'an Yün, coiled clouds.  
Taken from P'an Yün  
Fang Hu in the  
Government Museum.



36. Yün wên, cloud scroll. Taken  
from Yün Wên P'ou in the  
Government Museum.



38. Cumulus clouds developing the  
head of a dragon. Taken  
from P'an K'uei Hu in the  
Government Museum.





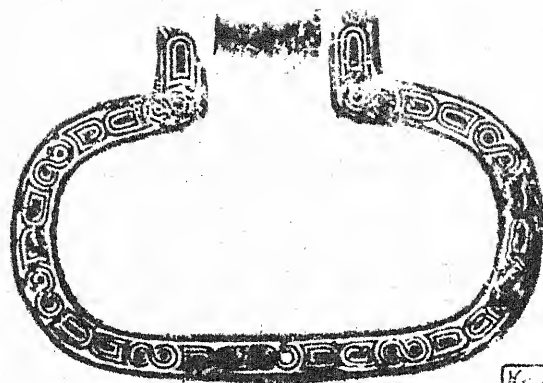


39. Lei wên, thunder scroll. Taken from a Ku in the Government Museum.



40. Yün Lei wên, cloud and thunder scrolls. Taken from Yün Lei P'ou in the Government Museum.





41. Yün Lei wên, cloud and thunder designs used alternately in a scroll.  
Taken from P'an Hui Hu in the Government Museum.



42. Plugs or nipples in the centre of lozenges. Taken from Ju Kuei in the Government Museum.







43a. Wang Tzŭ P'an. Excavated at Hsin-chêng in 1923, with inscription. In museum at K'ai-fêng. Ch'un Ch'iu period. Mouth  $1' 5\frac{1}{4}'' \times 1' 1\frac{1}{2}''$ , Height  $4\frac{1}{4}''$ .



43b. Inscription of Wang Tzŭ P'an.



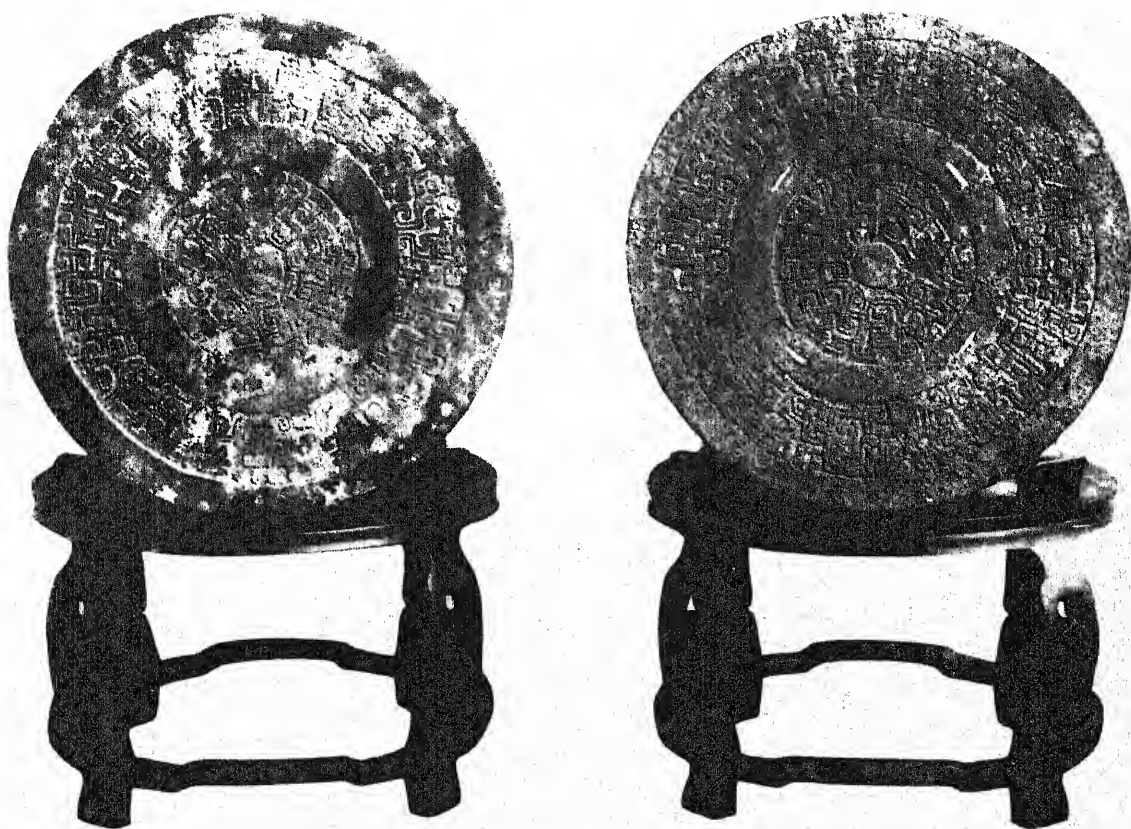


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44. Two views of a bronze kneeling figure from Lo-yang. In Royal Ontario Museum, Toronto. Chan Kuo period. Height 10".

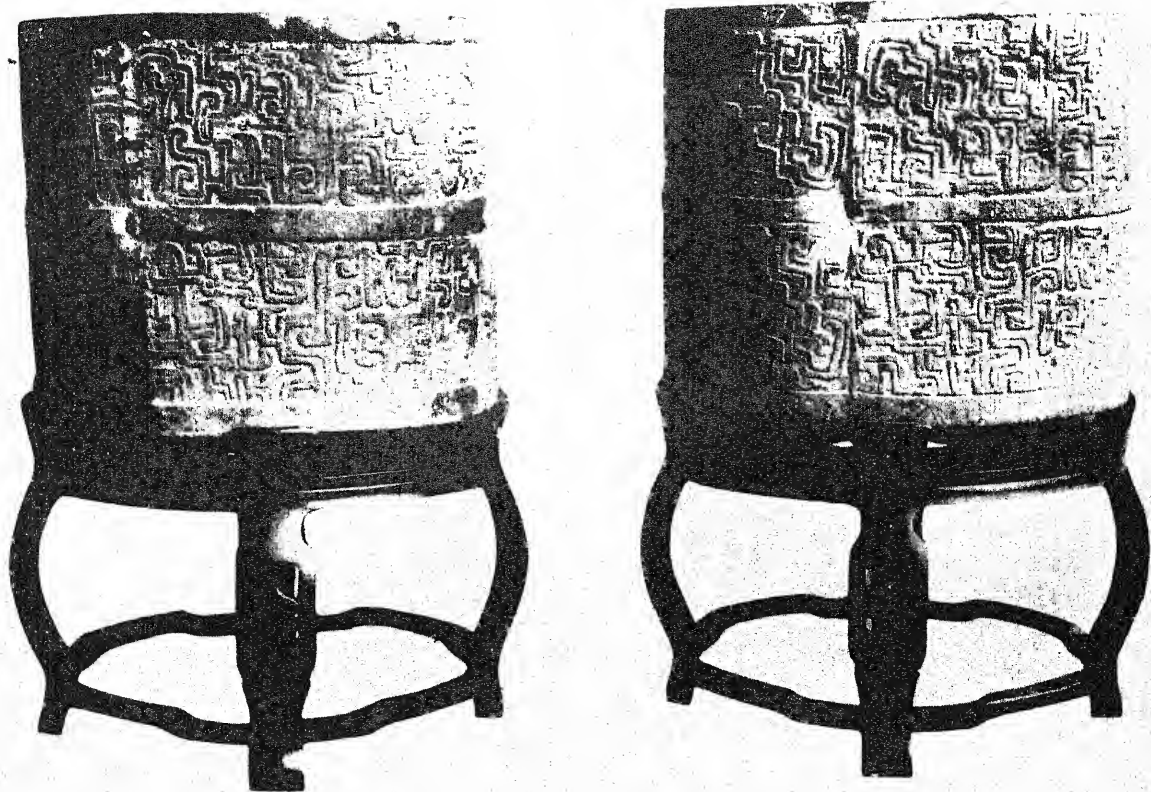




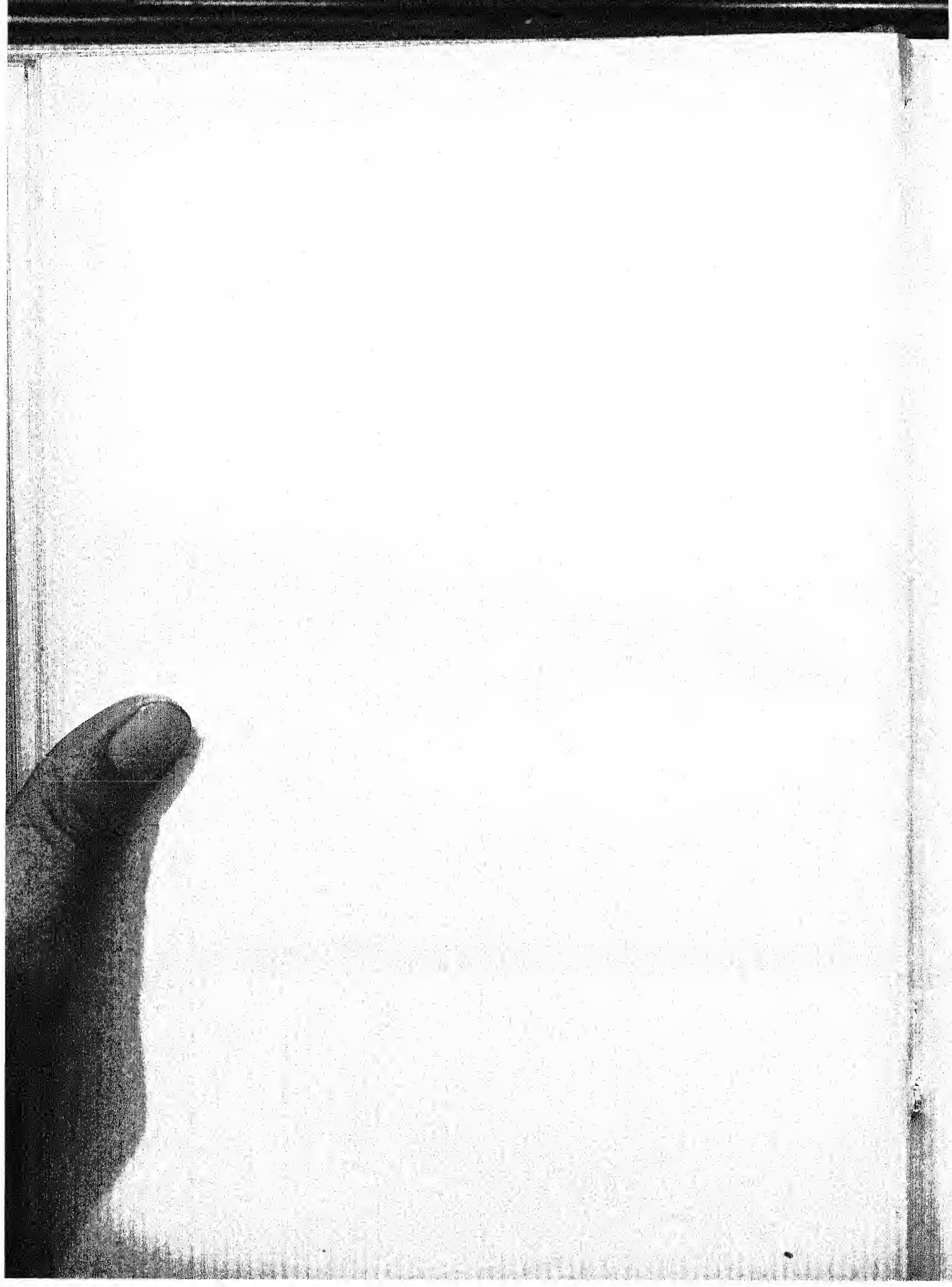


45a. Top faces of two drums. The drums are reclining on wooden stands. Hsi Chou period. In author's collection.  
Left: Diameter 7", Height 6".  
Right: Diameter 7", Height 6½".

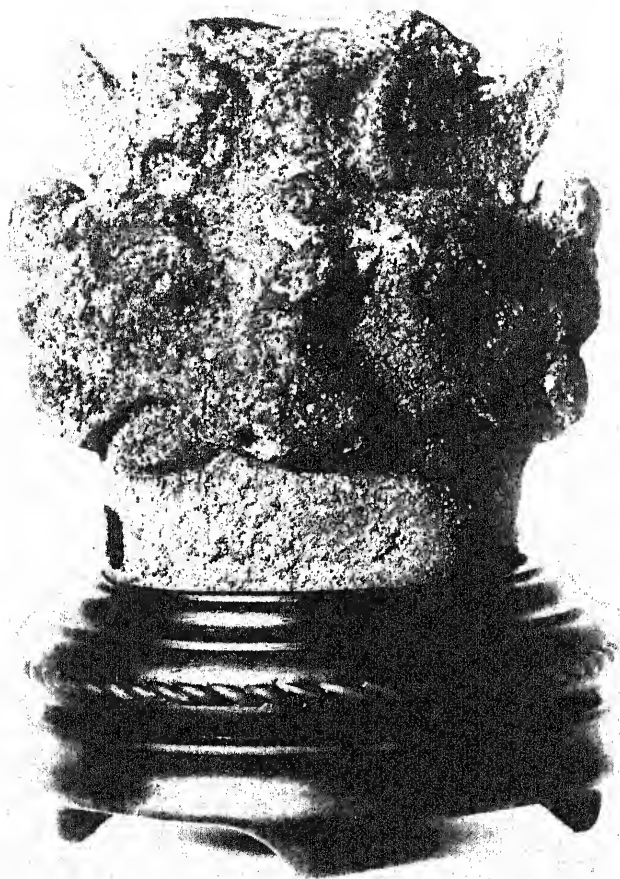




45b. Side view of the two drums. On wooden stands.







46a. Top of a standard. Height 4", Diameter of base  $2\frac{1}{2}$ ". On one side human head surmounted with a tiger head, on other side animal head. Excavated 1929 in Fêng-hsiang, Shensi province, from ancient grave, adjacent to grave in which the Tuan Fang Bronze Table was found. Hsi Chou period. In author's collection.





前陽珍手撰

46b. Flattened rubbing of the top of a standard. Two faces.







47. A Bear. Height  $5\frac{1}{4}$ ". Length from snout to tail 8". Made of gold alloy. In private collection.





48. Rubbing of the inscription of a tsun in the Old Palace Museum, dated the third year of Hsüan Ho (A.D. 1121), Sung dynasty.





## II

### STONE MONUMENTS

Inscribed boulders—Stone Drums—Four Ch'in monuments—Doubtful monuments—Early figures—Stone sheep—Western Han monuments—Ho Ch'ü-ping's grave monument—Tablets—Inscriptions on precipices—Wu Liang Tz'ü—Other memorial stones—Memorial pillars—P'ei Ts'ên tablet—Other tablets—Autochthonic type—The Three Kingdoms—The Chin dynasty remains—Division tablets—Liang monuments—Northern Wei monuments—Wu-chou grottoes—Lung-mên grottoes—Pre-Sui sculpture—Sui sculpture—The Six Horses—The Goddess of Mercy stone—Statuary by rule—Chinese standards.

The early stone monuments of China can be classified as sculpture only in its comprehensive meaning of figures or inscriptions cut in stone and not in its more common use as indicating the art of fashioning figures or other objects in the round or in relief by chiselling, casting, carving or modelling. This difference between Chinese sculpture and that derived from Greece is so fundamental that the term stone monuments has been chosen as the title of this chapter in preference to sculpture. These monuments were at first simply large boulders which were designed to commemorate important historical events or to preserve the memory of noted individuals. They were found on the spot where the inscriptions were incised and are therefore known as k'o shih, i.e. incised stones.

The ten stone drums which formerly stood on the two sides of the covered entrance to the Confucian Temple in Peiping are the earliest stone monuments now known in China. (See Fig. 49). They were discovered in Fêng-hsiang, Shensi province, in the ninth century A.D. and after later removal to the Sung capital at K'ai-fêng, Honan province, were brought by the victorious Nü-chên Tartars to Peking where they have remained until their removal to Nanking in 1933. These drums, according to the generally accepted theory, were made during the reign of Hsüan Wang (B.C. 827-782) of the Chou dynasty. Professor Ma Hêng in a recent pamphlet suggests that these drums were made in the Ch'in dynasty. The odes incised on the stones describe a hunting and fishing expedition to Mt. Ch'i which is located in the district where the drums were exhumed. There are many books which discuss the inscriptions of these stone drums.

There have been four famous monuments with inscriptions attributed to Li Ssü, the talented foreign adviser of Ch'in Shih Huang. One of these was located at Mount I at Tsou-hsien in Shantung province and another was at Kuei-chi in Chekiang province

## SURVEY OF CHINESE ART

near the present city of Shao-hsing, but both were destroyed in the Sung dynasty. A third stone was located on the Lang-ya promontory at Chu-ch'êng, Shantung province. (See Fig. 50). It was covered by a tower whose site could be still traced in the middle of last century. The fourth is the only one of which any portion survives. In the small temple on the top of T'ai Shan, Shantung province, are two fragments on which are nine characters. (See Fig. 51). In 1738 A.D. (3rd year of Ch'ien Lung) the original monument, on which were twenty-nine characters, suffered during the burning of the temple and it was not until 1812 that these fragments were recovered from the Jade Lady pond. Rubbings of the Kuei-chi, Lang-ya and T'ai Shan stones are published in "Incised Inscriptions on Stones and Bronzes of the Ch'in Dynasty" by Lo Chên-yü (1914).

There are several incised stones to which tradition has given antiquity without sufficient proof. The inscriptions on the grave monuments of Chi-tzŭ at Tan-yang in Kiangsu province and of Pi Kan near Chi-hsien (Wei-hui) in Honan province are said to have been written by Confucius. This claim may be dismissed as unreliable, for in regard to the former stone there is no record of Confucius having visited the Tan-yang district and as to the latter one Confucius is not known to have written in the seal (chuan) style. Gravestone inscriptions are known as mu chih. The Kou Lou stone on the Hêng mountain, Hunan province, once credited to the Great Yü is now known to have been a clumsy forgery by Yang Shên (A.D. 1488-1529). The T'an Shan stone at Tsan-huang, Hopei province, of which the original was reputed to have been made during the Mu Wang period (B.C. 1001-946) disappeared centuries ago but its inscription is preserved in rubbings. The Uninscribed Monument, Wu Tzŭ Pei, on T'ai Shan, which is often confused with the stone on this hill already mentioned as having an inscription written by Li Ssŭ, is not mentioned earlier than 1008 A.D. when emperor Chên Tsung of the Sung dynasty visited the place. There is no record as to its origin but it was probably set up at the same time as this hill was popularized by being made the abode of the Jade Lady.

In the last two months of 1929 excavations were carried on at An-yang near Chang-tê in Honan province on the same site where the oracle bones were discovered in 1899. Among the many valuable finds was a stone figure which Dr. Li Chi, who was in charge of the work, found broken in three parts. It is in a squatting position with the arms clasping the legs below the knees. The upper part of the body is missing and only that from the waist to the ankles remains. It is difficult to determine the use of this figure but it appears to have been the base or the architrave of a column, like the atlantes or telamones. It was probably an architectural detail rather than an individual piece of sculpture. It resembles the squatting figure which supports a roof-beam at the top of a pillar on the Shê-yang stone doors at Pao-ying, Kiangsu. Figures in similar posture are also found on the four corners of the frieze at the top of the Shên memorial pillars at Ch'ü-hsien, Ssŭ-ch'uan province, as may be seen in

## STONE MONUMENTS

Plate XVII of Lartigue's *Mission Archéologique* (see Fig. 52). They may be seen also on the pillar at Chao Chia Ping as shown on Plate XXXI of the same book. This An-yang figure could not therefore have been claimed as evidence that there was stone sculpture as an independent art in the Shang dynasty. But fortunately in the 1934-35 excavations of Shang tombs several good examples of sculpture in the round were found and are now in the process of being described by the National Research Institute. These include figures of strange animals, of tortoises and of birds. They are sufficient to prove that if the artistic instincts of the workers of that period had been directed to stone with the same skill used in bronze and jade great examples of sculpture could have been produced.

There are in the collection of Mr. Chou Chi-mu, Tientsin, six stone sheep which are said to have been excavated a few years ago from a grave at Shou-chou, Anhui province. This was the last capital of the Kingdom of Ch'u before its absorption into the empire of Ch'in Shih Huang in the 3rd cent. B.C. and it is to be expected that future excavations in this district will disclose many important remains of that era. Four of the six sheep are small as seen in illustration 53. They might very correctly be considered as belonging to the Ch'in-Han period. The two larger sheep are not so convincing as the smaller ones.

It has often been noted by Chinese writers that whereas there are inscriptions on stones ascribed to the Chou and Ch'in dynasties there is an hiatus in the Western Han, B.C. 206-A.D. 25. The only exception which was generally acknowledged was the tablet at Ch'ü-fu, the birthplace of Confucius, dated the second year of Wu Fêng, i.e. B.C. 56. In my *Outlines of Chinese Art* I followed the generally accepted theory that this is the earliest authentic stone tablet but at that time I had not seen it. When I had later an opportunity to examine it I came to the conclusion that this stone was fashioned in the Sung dynasty and in thinking of a probable time for its erection none seemed to me so probable as the visit of the emperor Chên Tsung which had such a profound effect upon the religious observances of T'ai Shan.

There is another stone which was uncovered about 1880 at the site of the ancient city near the present location of Ch'ing-chou, Shantung province. This stone has been described by its owner, Mr. Yin P'êng-shou, as having an inscription of thirty four or five characters written during the Ho P'ing period, B.C. 28-25, of the emperor Ch'êng Ti. Several of the characters are illegible including that one which is supposed to have been "p'ing," the second character in the name of the emperor. If this missing character should not be "p'ing" but "nei" or "chung" it would not be part of the name of an emperor but of a place and there would then be no evidence in the inscription as to the date of this stone, which is called by Mr. Yin the Chu Po tablet, these being the first two characters of the inscription. This tablet, together with another Western Han stone with an inscription of fifteen characters called the Piao Hsiao Yü tablet, is mentioned by Mr. Fang Yo-yü in his *Chiao Pei Sui Pi*. There is also the Ch'un Ch'ên Shang Shou



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stone near Yung-nien-hsien in Hopei province with its peculiar date of the 22nd year of Chao which has been identified by Ting Shao-chi in his *Ch'iu Shih Chai Pei Pa* as the fourth year of the Yüan Kuang period of the emperor Wu Ti, i.e. B.C. 131. Even if it is granted that these fragmentary tablets are genuine the fact still remains that there is almost an entire lack of any evidence of stone monuments traceable to the Western Han. The only plausible explanation of this remarkable fact that I have seen is that of Yu Mao, A.D. 1190, to the effect that, during his rebellion against the Western Han, Wang Mang destroyed all the stone records of that period lest any words of praise of his enemies should be left. He was indifferent to the earlier stone monuments and therefore some of these survived his wholesale destruction.

In my "Outlines of Chinese Art" I called attention to the discovery by Victor Ségalen of the stone figure of a horse trampling a barbarian at the reputed grave of Ho Ch'ü-ping who died B.C. 117 (See Fig. 54). The first account of this discovery was published in the *Journal Asiatique*, Mai-Juin 1915, and a second one was written by Ségalen for the *Journal of the North China Branch of the Royal Asiatic Society* Vol. XLVIII, 1917, pp. 145-162. In the latter paper Ségalen claimed that the "funeral statue could be exactly determined as dating from 117 B.C." and also that "the authenticity of the statue is born out by the complete agreement of the various texts on this subject which may be consulted in the provincial and local chronicles. Furthermore a tablet, from the time of Ch'ien Lung, is furnished with the inscription 'Tomb of Ho Ch'ü-ping,' who in the time of the Han had the titles of General of the Valiant Horsemen, Great Minister, Marquess of Kuan Chün." Jean Lartigue who accompanied Ségalen on his mission of discovery furnished photographs of the stone figure in his "*Mission Archéologique en Chine*," and in 1935 published his description of the expedition in *L'Art Funéraire* (Paris, Paul Geuthner). I have not found it possible to agree with the conclusions of Captain Lartigue and in my article in *Artibus Asiae* 1928-9, No. 4, I have shown that from historical sources the only claim which can be made as to the age of this stone figure is that it is pre-T'ang. As far as I have been able to discover, the first literary reference to this figure is in the annotations of Yen Shih-ku, A.D. 579-645, at the beginning of the T'ang dynasty.

Until recent years the Chinese term commonly used for describing all kinds of stones on which inscriptions have been carved was *pei*, meaning tablet or stele. With *pei* was joined the character *chieh*, making the generic term *pei chieh* to include all shapes of tablets. *Pei* was said to indicate rectangular tablets and *chieh* rounded ones but no one has ever seen a circular tablet. This term *chieh* probably refers to such a shape as that of the stone drums which have rounding tops or of the Kuo Shan *Pei* at I-hsing in Kiangsu province. It is now customary to distinguish several varieties of stone monuments. I have already referred to *k'o shih* which I have described as local boulders with inscriptions and to *mu chih*, inscriptions on stone buried in graves. There are also *mo yai*, inscriptions cut on the sides of precipices, *hua hsiang* which are



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carved memorial stones and ch'üeh, the richly decorated pillars in front of graves. The term *pei* is now employed in a narrower sense to designate the rectangular stones, plain or decorated, on which an inscription is incised and is the equivalent of the word *stele*.

In the Eastern Han dynasty there were many important inscriptions carved on the sides of precipices, *mo yai*. Among these the earliest is that of Pao Ch'êng, Shensi province, dated A.D. 63, the sixth year of the Yung P'ing period of the emperor Ming Ti. This has been usually referred to as the Pao Ch'êng stele but in reality it is only a tablet written on the sides of the rocky precipice of the defile through which Ch'u Chün opened a winding road. The most famous of these precipice tablets are those at Ch'êng-hsien, Kan-su province, known as the Hsi Hsia Sung. In "Outlines of Chinese Art" p. 96 I described one of these, the "Five Omens of the Frog Pool"—Ming Ch'ih Wu Jui. The other is the Hui An Hsi Piao with its inscription describing the exploits of Li Hsi. Both tablets were inscribed in A.D. 171, the fourth year of the Chien Ning period of the emperor Ling Ti. In Lioh-yang, Shensi province, there is another inscription on a precipice which is also laudatory of Li Hsi and is dated A.D. 172, one year later than the inscriptions in Kan-su province. These *mo yai* tablets resemble the *k'o shih* variety in the fact that inscriptions were written on tones *in situ*.

Contemporaneous with the *mo yai* tablets mentioned in the preceding paragraph are the carved stone slabs, *hua hsiang*, in the funerary chambers or vaults of the Wu family located about ten miles south of the city of Chia-hsiang, Shantung province. These include dated inscriptions in honor of four members of the family, viz. Wu K'ai-ming who died A.D. 148, his brother Wu Liang who died in 151, and his two sons, Wu Pan who died in 145, and Wu Jung who died in 167. These funerary chambers which are generally known as the Wu Liang Tz'ü have been fully described in their minutest details by Chinese writers. A set of fourteen rubbings of the bas reliefs on these chambers, made in the T'ang dynasty, is still in existence. They were in the private collection of the late Li I-shan of Peiping. These rubbings have been reproduced in the Hsiao P'êng-lai Chin Shih Wên Tz'ü written by Huang I (Huang Hsiao-sung) who visited the site in 1786 and made a complete set of rubbings. In 1791 Huang I came into possession also of the fourteen T'ang rubbings and after consultation with Juan Yüan and Wêng Fang-kang wrote his learned discussion of these stones. The bas reliefs represent legendary scenes, commencing with the mythical emperor Fu Hsi, followed by historical scenes such as Confucius meeting Lao-tz'ü and by domestic scenes in the life of the Wu family. Chavannes in his *Mission Archéologique* has given a complete set of photographic reproductions of these scenes. The reliefs reveal a high degree of artistic taste and show such vigor of movement and harmony of conception that they are worthy of comparison with those of Greece. In Plate 55 is reproduced a photograph of a rubbing of the top of one of the columns of the Wu Liang Tz'ü which was made into an ink-slab by Huang I.

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In this Chia-hsiang district there are several other carved memorial stones. To the east of the Magistrate's Yamen in the city are two stones in bas relief without an inscribed date. At the village of Hua-lin there are two stones, one of which is in the Chên Wu temple and the other in the Kuan Yin temple. Neither of them is dated but both have beautiful carvings. On the Ch'i-jih hill in the Shêng Shou temple there are also two undated stones. Four carved stones of which two have inscriptions in the pa fên style of writing are found in the Chiao-ch'êng village. In the Liu village there are three stones, one of which has an inscription. Five miles from this village is Sui-chia Chuang where there are two stones whose carvings may be seen in Plate 56. On the roadside at the foot of the T'ang-yin hill there is an undated stone and two others are at Chih-fang Chi. This district is richer than any other in the possession of these bas relief sculptures of the Eastern Han period, 2nd cent. A.D. (see Figs. 57 and 58).

The adjacent district of Chi-ning has also a number of carved stones of this period. In the P'u Chao temple located inside of the city platform stones of the main hall on the right-hand side are carved in bas relief. The T'u Ti temple in the Li-chia-lou village has two undated bas reliefs, the Tz'ü Yün temple at the Chin-yang hill has six and there are sixteen on the Liang-ch'êng hill.

On the northern boundary of Chi-ning is the district of Wên-shang. On the city wall outside of the south gate are two bas relief stones and in the Kuan Ti temple in the western suburbs there are four undated stones. The district of Tsou lies east of Chi-ning and in the Kuan Ti temple of the village of Pai-yang-shu in this district are found bas relief stones with inscriptions. A short distance northward is Ch'ü-fu, the birth-place of Confucius. In this district there are several stones, one at the north gate of the Confucian temple and others at the Yüan Ti temple.

There is a stone chamber, shih shih, similar to that of Wu Liang Tz'ü at Hsiao T'ang Shan, a low hill about twenty miles northwest of Fei-ch'êng. It is said to have been built by Kuo Chü in memory of his mother. Kuo Chü is famous as one of the twenty-four examples of filial piety. His family consisted of his mother, his wife and their son. As there was not food for them all he and his wife agreed to bury their son alive so as to ensure enough to sustain the life of the mother, but as they were digging the grave they came upon a gold ingot with a felicitous inscription and were thus saved from destroying their child. This Hsiao T'ang hill was known in early times as Wu Shan, i.e. Witches Hill, and it was here that the Duke Ling of the Kingdom of Ch'i was able to obtain a view of the invading forces from Chin, as mentioned in the commentary of the Spring and Autumn Annals. In Plate 59 there is reproduced a photograph of a rubbing of one of the stones of this Hsiao T'ang Shan funerary chamber.

There is also the Shê-yang carved stone located near Yang-chou at Pao-ying, on the Grand Canal, whither it was removed from Chiang-tu in 1830 by the descendants of Wang, who discovered the stone in 1785. This has been fully described by B.L. Ancell in the *New China Review*, July 1919, p. 233, in an article on "An Ancient

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Monument." It has three panels, the upper depicting the figure of a phoenix, the middle that of a tiger head, and the lower the figure of a warrior rushing into combat with a shield thrust forward in his left hand and an unsheathed sword in his right. The thickness of this stone made it possible to put elaborate carvings on the side. Plate 60 illustrates one of the sides. The carving here is also separated into three panels. In the upper one Lao-tzū stands at the left, Confucius in the centre and two disciples behind him. The central panel is the top of a pillar on which crouches a man with outstretched arms supporting a roof. The figures on the four corners of this panel are space-fillers. The lower panel depicts a sacrificial scene. An ox with its head resting on a slab has been stabbed in the neck and the blood flowing from the wound is being gathered in a bucket held by a man. The figures on the left are also assisting in the preparation of the sacrifice.

Memorial pillars in front of graves, *ch'üeh*, seem to have originated in Ssü-ch'uan province where the earliest ones are found near the Mi-mo village in Hsin-tu, a short distance northeast of Ch'êng-tu. They are known as the Wang Chih-tzū pillars and are dated A.D. 105, the first year of the Yüan Hsing period of the emperor Ho Ti. (Fig. 61). They stand on a base, have a triple-storied top and on them are three inscriptions, one of sixteen, the second of fourteen and the third of nine characters. In Ssü-ch'uan province there are many examples of this variety of stone monuments such as the Shên and Fêng Huan pillars (Fig. 62) at Ch'ü-hsien, the Li Yeh and Yang Tsung pillars at Tzū-t'ung and the two Kao Yi pillars at Ya-an, southwest of Ch'êng-tu. It was only about the middle of last century that the importance of the stone remains of Ssü-ch'uan province were brought to the attention of Chinese scholars through the efforts of Liu Hsi-hai and Yao Chin-yüan. The mission of Victor Ségalen, Gilbert de Voisins and Jean Lartigue in 1914 referred to in a preceding paragraph, was the occasion of the publication of *Mission Archéologique en Chine* in the first volume of which these Ssü-ch'uan memorial stones are illustrated and briefly described. In Têng-fêng-hsien, Honan province, near the Sung mountain there are three pairs of pillars, known as the Sung Shan San Ch'üeh. One pair is called the T'ai Shih and is dated A.D. 118, the fourth year of the Yüan Ch'u period of the emperor An Ti. The K'ai Mu Miao pillars and another pair, known as Shao Shih, are dated A.D. 123. The inscriptions and decorations of these pillars make them of primary importance among stone monuments. There are many scenes on the Shao Shih pillars. (Fig. 63). One represents a dog chasing a hare, another the moon in which are the figures of a frog and a hare by the side of a pestle pounding drugs, another an elephant with a trainer at its side. In the scenes there are altogether seven persons, two horses, one dog, one hare, one elephant, one unicorn and two dragons in addition to the figure of the dwellers in the moon.

The most important contribution of the Eastern Han dynasty to stone monuments was the evolution of the formal rectangular tablet or stele. The stone used for fashioning

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a tablet was sometimes found locally and at other times brought from a distance. It was cut into the shape desired by its donor and differed from k'o shih which were left in the original shape in which they were found on the spot where they were used. It is explained in Section 589 of the T'ai P'ing Yü Lan that the shape of the earliest tablets was taken from the stones used at the sides of grave pits for the lowering of heavy coffins. This origin is confirmed by the fact that near the top of all known early tablets is a circular bore, ch'uan, which was the essential part of lowering stones. Long poles were inserted in these bores and the coffins lowered into the pits with ropes suspended from the poles as described in the "Greater Record of Mourning Ceremonies" in the Book of Rites (see Legge's Li Ki p. 198). The custom of cutting circular holes on tablets persisted for a long time and holes are found in the fifth and sixth centuries on the monuments of the royal family of Hsiao near Nanking. (Fig. 64) There is another explanation of the bore in the same section of the T'ai P'ing Yü Lan. It gives a quotation from the Book of Rites, Book XXI on "The Meaning of Sacrifices" (see Legge's Li Ki p. 218) where, in speaking of the sacrificial victim which was being led to the temple, it says "when they entered the gate of the temple, they fastened the victim to the stone pillar." This suggests that the bore was used for attaching the halters by which animals were tied.

The stone monument in the Kuan Yü temple west of Pa-li-k'un in Sinkiang province dated A.D. 137, the second year of the Yung Ho period of the emperor Shun Ti is difficult to classify. Locally it is known as a stone man, shih-jên-tzü. It might be classed as an incised stone, k'o shih, for it was probably found near the place where it now stands and was not quarried. It is a long narrow slab which has been left almost in its natural shape. It might also be classed as a solitary memorial stone, ch'üeh, but can scarcely be considered as a formal stele, for it is too primitive and simple in form. It has an inscription of sixty characters recording a victory which P'ei Ts'ên, Governor of Tun-huang, with his three thousand men, gained over the Northern Hsiung-nu. The historical fact mentioned in the inscription explains the casual reference in the Han history to this incident. This tablet, therefore, is a good example of the way in which inscriptions supplement the records of early historians.

Among the steles of the Eastern Han dynasty the earliest is the fragment of a tablet now preserved in the Magistrate's residence at Chu-ch'êng, Shantung province. It was discovered in 1667 on the site of the Ch'ao-jan Tower and removed to its present location in 1762 under imperial orders. The forty odd characters found on it have now entirely disappeared. The date of this fragment is A.D. 125, the fourth year of the Yen Kuang period of the emperor An Ti. The next in chronological order is the Ching Chün stele in the Confucian temple at Chi-ning, Shantung province, dated A.D. 143, the second year of the Han An period of the emperor Shun Ti. It is about six feet in height and two feet in width and has a bore, ch'uan. It is the earliest stone written in the li shu (official) style. The next important stone is the Li Ch'i stele in the



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Confucian temple at Ch'ü-fu, dated A.D. 156, the second year of the Yung Shou period of the emperor Huan Ti. The Lang-chung Chêng Ku stele at Chi-ning is dated only two years later than the preceding. These which I have mentioned may be taken as exemplars of the long list of Eastern Han steles numbering more than two hundred according to Ma Pang-yü in his *Han Pei Lu Wên*.

Two steles which are now only preserved in rubbings are famous on account of the beautiful writing of their inscriptions. One is the Hua Shan Pei, located at Hua-yin, Shensi province, dated A.D. 165, the eight year of the Yen Hsi period of the emperor Huan Ti. It was destroyed in the earthquake of A.D. 1554 but fortunately rubbings of its inscription made in the Sung dynasty have been preserved. (Fig. 65). They are in three volumes and were formerly in the collection of Tuan Fang where I often saw them. The other is the Hsia Ch'êng Pei dated A.D. 170, the third year of the Chien Ning period of the emperor Ling Ti. An original rubbing of this stele was also formerly owned by Tuan Fang and is now in the collection of Chuang Yün-k'uan. It was made before the destruction of the stele of which a reproduction was made by T'ang Yao in A.D. 1525. This later stone still stands in the building formerly known as the Tzû Shan Shu-yüan at Yung-nien, in the southern part of Hopei province. Still another stone of great importance of the Eastern Han dynasty is the tablet located at Lu Shan, Ssü-ch'uan province, and erected in honor of Fan Min. It is dated A.D. 205 and thus belongs to the reign of the last emperor of the Eastern Han. It has a highly ornate circular top of intertwining dragons. Inside the semicircle on one side is a phoenix and on the other is an inscription in two columns of six characters each. The top of this stone is illustrated in Plate 66. Other important stones such as the Pai-shih Shên Chün, dated A.D. 183, and the Ts'ao Ch'üan, dated A.D. 185, can only be mentioned by name.

Inscriptions of parts of the Classics on stone have been found in recent years and have attracted much attention on account of the beauty of their calligraphy. Some parts were written by Ts'ai Yung.

Though the foregoing examples of Han dynasty sculpture do not carry this branch of art back to an age as early as that of the classical sculpture of Europe they form an essential link in the long chain of China's artistic history. The type of sculpture developed is autochthonic and is as peculiar to China as the carving on its ancient jades or the forms of its early bronzes. The earliest inscriptions commemorate the journeys of their national leaders or their victorious exploits. When scenes were depicted they were those of former heroes, for the current life of the people was intimately connected with that of their ancestors. Their gods had not been personalized as with the Egyptians and Greeks so that there are no images. The daily life of the people was simple and unostentatious but in religious and family ceremonies they were lavish in expenditure. They honored their dead and built for them funerary chambers and memorial pillars. Their sculptures were in full accord with their philosophy of life

as well as with their idea of beauty which found its highest expression in elegant writing. Whatever the form of a tablet—a crude boulder, the flat surface of a precipice, decorated funerary panels, ornate memorial pillars or a plain stele—its chief artistic appeal was the calligraphy of its inscription. This is in marked contrast to the artistic standards of other nations.

The epoch of the Three Kingdoms, Wei, Shu and Wu, which succeeded the Han dynasty, lasted for fifty years. It was a period of unceasing turmoil which has provided the favorite military heroes of the classical dramas of China. The founder of the Wei dynasty was Ts'ao P'ei, son of Ts'ao Ts'ao. His accession to the throne is recorded on two famous tablets located between Hsü-chou and Lin-ying in Honan province and both dated A.D. 220, the first year of the reign of the new emperor. The first tablet called Shang Tsun Hao Pei (Fig. 67) has a long inscription recording the congratulatory memorial of the high civil and military officers presented to the emperor and the second, called Shou Shan Pei, records the message of the emperor to his officers and people. Both were written by Chung Yu in the *li shu* (official) style of writing. These tablets are still preserved. Tuan Fang had Sung dynasty rubbings of both stones. Another valuable stone of this dynasty contains excerpts from the Classics written in three styles—the ancient seal, the later seal and the official. (Fig. 68).

The Wu dynasty was found by Sun Ch'üan and had its capital first at Wu-ch'ang, opposite Hankow, and later at Nanking. His burial place is reputed to have been on the southern slope of Purple Mountain, Tzū-chin Shan, east of Nanking, near the side of the tomb of the founder of the Ming dynasty, but I have never been able to discover any trace of it. During the fitful reign of his grandson who is known as Mo Ti, the last emperor, the Kuo Shan Pei was erected on the top of a hill near the Chang-chu village at I-hsing on the Great Lake, T'ai Hu, in Kiangsu province. It is about eight feet in height and in shape resembles the Stone Drums of the Confucian Temple in Peking. It was originally covered with a long inscription but the only part of it now surviving is on the western face of the stone. It records the boastful utterances of the profligate emperor whose throne was tattering to its fall when he changed the name of his reign in A.D. 276 from T'ien Ts'ê to T'ien Hsi and commemorated this inconsequential event by the erection of this stone. The inscription is in *chuan shu* (seal) style. Another stone inscribed in the same year, called T'ien Fah Shên Ch'ien, is famous for its style of writing which is an intermixture of the *chuan* (seal) and *li* (official) styles of writing. This stone was destroyed in A.D. 1805 by a fire in the temple where it stood. A valuable comment on this stone was written by Hu Tsung-shih in A.D. 1091 and is preserved along with rubbings of the original stone.

The Chin dynasty which began A.D. 265 gradually spread over the same extent of territory as had been under the control of the Han but it faced more serious pressure from the tribes on the northern borders. The capital during the first of this dynasty which is spoken of as the Western Chin, was at Lo-yang, but in A.D. 317 it

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was removed to Nanking, the dynasty thereafter being known as the Eastern Chin. Pictorial art and calligraphy flourished during this dynasty, producing the great artist Ku K'ai-chih and the calligraphist Wang Hsi-chih. There are about a dozen stone remains of this period but none of them equal in importance to the monument of a Korean King located in Fêng-t'ien province, (Fig. 69) and known as the Hao T'ai Wang stone. It is on the right bank of the Ya-lu river at An-i-hsien and was brought to the attention of scholars by Shêng Po-hsi who made rubbings of its inscription, one of which he presented to P'an Tsu-yin. The tablet was erected at the tomb of the Korean King Yung Lo who, according to the inscription, ascended the throne at the age of eighteen and died when he was thirty nine. The date of the tablet has been identified by Lo Chên-yü as A.D. 414, corresponding to the tenth year of the I Hsi period of the reign of the emperor An Ti of the Eastern Chin dynasty. The grave was built of stone in the form of a high mound. On the sides of the tunnel leading to the vault there were good carvings similar to those found at the Wu Liang Tz'ü and the Hsiao T'ang hill in Shantung province. Wang I-jung secured two tiles from this tomb which bore an inscription expressing the hope that the tomb might be as secure as a hill and as eternal as the mountain peaks. A careful exploration of this tomb will be of great artistic value.

The tombs of the first three emperors of the Eastern Chin dynasty and their empresses (A.D. 323-342) were on the southern slope of Pei Chi Ko, the site of the Meteorological Observatory inside the city of Nanking. When the first carriage road in Nanking was built by Taotai Kuei Hsiang-t'ing in 1896 I frequently watched the construction of the earth-work, which passed over the site of these Eastern Chin tombs, and saw stones, bricks and broken pottery which must have been used in them. This refuse was all carefully examined by Chinese scholars at the time, but, as far as I know, nothing of historical importance was discovered.

The period between the end of the Chin dynasty A.D. 420 and the reunion under the Sui dynasty in A.D. 589 is described as the Division between the North and South—*nan pei ch'ao*. It is also frequently spoken of as "The Six Dynasties" though in correct usage this term applies only to the six kingdoms which had their capital at Nanking, viz. Wu (222-277), Eastern Chin (317-417), Sung (420-477), Southern Ch'i (479-501), Liang (502-556) and Ch'ên (557-588). Under the Division the northern group is composed of the Northern Wei (A.D. 386-532) and its two successors Northern Ch'i (550-577) and Northern Chou (557-581), while the southern group are the four last kingdoms mentioned as parts of the Six Dynasties. Sculptures belonging to the period between the close of the Han and the beginning of the Sui dynasty should be designated by the name of the kingdom to which they belonged.

Inscriptions on stone buried in graves, *mu chih*, of the Division period have been given high place among artistic writings. The most notable is a stone which was found at some unrevealed place in Shantung province and passed from the collection of

Wang I-jung to that of Tuan Fang where I saw it. It is called the gravestone of Liu Huai-ming and is dated A.D. 464, the eighth year of the period Ta Ming of the emperor Hsiao Wu Ti of the Liu Sung dynasty. It is the earliest gravestone that has been preserved though Ku T'ing-lin in his *Chin Shih Wên Tzŭ Chi* mentions the gravestone of Wang Ch'iu with a date in the Yüan Chia period of the preceding emperor Wên Ti of this dynasty but this stone is not mentioned by any other writer and can no longer be found. The writing on this Liu Huai-min stone is an intermixture of the k'ai and li styles. Lo Chên-yü has written a comment on this stone for the T'ao Chai Ts'ang Shih Chi in which he praises it as the best example of this variety of stone monuments.

In the Liang dynasty which had its headquarters at Nanking many monuments were erected of which two may be selected as typical of the period. These are the I Hao Ming and the Hsiao Tan Pei. The I Hao Ming inscription in the Kuan-yin temple on the south-west corner of Silver Island, in the Yangtse River just below Chinkiang, is well-known and has been much discussed by writers. There is more or less general agreement that it should be dated A. D. 514, the thirteenth year of the T'ien Chien period of the emperor Wu Ti of the Liang dynasty. The tablet is said to have been rectangular, about eight feet high and seven feet wide. It is stated in *Chin Shih Ts'ui Pien* that the inscription had eleven lines with twenty three to twenty five characters in each line. The face of the cliff on which the inscription was engraved crumbled about A.D. 1175 and fell into the river. In the 17th cent. Ch'en Hao-nien recovered five fragments which are still preserved and have been joined together. There has been much discussion as to the identity of the writer but the most likely suggestion is that of Ni Tsan who attributed it to T'ao Hung-ching, A.D. 451-536. The inscription is a sonnet in which a recluse laments the death of a favorite stork which he buried at the foot of the cliff on which the inscription was written. The other famous Liang dynasty stone, Hsiao Tan Pei, is the stele in front of the grave of the Prince of Shih-hsing, Hsiao Tan, brother of the emperor Wu Ti. The inscription is supposed to have been written by Pei I-yüan and, like that of the preceding stone, reads from left to right in perpendicular lines. There is a good photograph of this stele in *Tombeau des Liang*, p. 99, which shows marked differences from the descriptions of earlier Chinese writers. The fact that the inscriptions on these two stones can be recognized as the writing of certain individuals differentiates them from those of other tablets previous to the Sui dynasty, most of which are anonymous.

This Hsiao Tan Pei was erected in honor of Hsiao Tan, brother of Wu Ti who founded the Liang dynasty in A.D. 502. It stands about twelve miles northeast of Nanking near the Yao Hua Mên station of the Shanghai-Nanking railway on the north side of the railway line. On the west side of this stele and about a third of a mile distant is the site of the grave of Hsiao Ching, a cousin of the Emperor Wu Ti. Here there is a large stone figure of an animal which Ségalen described as a winged lion.



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There is also a fluted pillar with a capital surmounted by a rampant lion. On the shaft of the pillar a short distance below the capital, the southern face of the shaft is flattened into a smooth surface with projects so that it is level with the east and west surfaces. On this surface is engraved an inscription with each character written inversely as on a seal or signet-ring. Below this flat surface are three fantastic atlantes supporting it and underneath there are two ornamental horizontal bands. It is a unique type of column. On the east side of the Hsiao Tan Pei is the tomb of Hsiao Hsiu, another brother of the Emperor Wu Ti. This is the best preserved of the three. There are four monuments in a row on one side of the road to the grave, the first a stele on the back of a tortoise, the second a fluted column on a base of two crouching lions, the third a tortoise with a base for a stele which has disappeared and the fourth a winged lion which stands opposite to its mate on a corresponding row of which the other three monuments are missing. These five monuments are in the midst of a small village called Kan-chia Hsiang. About a mile to the south near the village of Pei-ch'eng Hsiang and a short distance outside of the Hsien Hao Men is the tomb of Hsiao Hung, also a brother of Wu Ti. Here there are a stele and a fluted column. In addition to these monuments there are others in front of the graves of Hsiao Cheng-li, nephew of the Emperor Wu Ti, and of Hsiao Ying, the son of Hsiao Ching, whose tomb is near Yao Hua Men and has been already mentioned. These graves are twelve miles south-east of Nanking and are located south of Ma-an Shan (Saddle Hill) near the village of Ch'un-hua Chên. There is another Liang tomb about twenty-five miles south-east of the city at Shih-shih Kan. It is the tomb of Hsiao Chi, fourth son of the Emperor Wu Ti. In front of the grave there are two fine fluted columns with inscriptions and two fabulous animals.

The earliest tomb of which remains may still be seen in the environs of Nanking is that of the Emperor Wên Ti of the Liu Sung dynasty who died A.D. 453. The fabulous animal in front of the tomb has been illustrated in the Ségalen-Lartigue plates. The tombs of Wên Ti and of his father Wu Ti who founded the dynasty were both located outside the Ch'i-lin Men eastward from the Ming tomb. There is also the tomb of Wu Ti of the Ch'ên dynasty who died A.D. 559 with one surviving fabulous animal. It is located to the north-west of Ma-an Shan, two or three miles distant from the tombs of Hsiao Chên-li and Hsiao Ying. These sites are near enough the city to be easily accessible and one who has seen them may be satisfied without visiting the tomb of the Southern Ch'i dynasty southeast of Chinkiang in the Tan-yang district (Fig. 70) which resemble closely those at Nanking. The first European to make a careful survey of the tombs near Nanking was Père Louis Gaillard S. J. during the preparation of his *Plan de Nankin* which was published in 1898 as No. 16 of the *Variétés Sinologiques*. The work of Père Gaillard was published after his death as No. 18 of the *Variétés* under the title of *Nankin Port Ouvert*. We were contemporaries in Nanking and I shall always remember seeing Gaillard and his Chinese companion start out day after day on

their two mules in their task of investigation. Père Gaillard's work was supplemented by Père Mathias Tschang S. J. who published in 1912 his *Tombeau des Liang* as No. 33 of the *Variétés Sinologiques* and in this work he gives much valuable information about the remains not only of Liang but of all Six Dynasties. He also illustrated his work with photographs and charts. This was supplemented by the *Mission Archéologique en Chine* of Ségalen and Lartigue in 1914 and 1917.

The Northern Wei dynasty of the Division period brought with it many new influences from Central Asia. It was founded by the descendants of Toba Lu, who was a chieftain of the Tartar tribe called Hsien-pi. This chieftain had during his lifetime seized the district of Tai. This is the modern Yen Mên pass which controls the northern part of the province of Shansi. During the reign of the chieftain's son this district was captured by General Fu Chien and divided between two Hsiung-nu generals. The chieftain's grandson Toba Kuei escaped from the Tai district and in A.D. 386 established himself as King of the Wei state and gradually extended his borders until in A.D. 398 he proclaimed himself emperor of the Northern Wei dynasty. The stormy events of those days center around the raids of the Mu-yung and Toba branches of the Hsien-pi tribe and their encounters with the two generals Fu Chien (A.D. 337-384) and Wang Meng (A.D. 325-375). These historical incidents are referred to as showing the origin of the new artistic influences which emerge in the Northern Wei dynasty and which came from the Hsien-pi and Hsiung-nu tribes, whose migrations extended from what is now known as Manchuria westward to the Caspian Sea. All of central and northern Asia was in contact with the Northern Wei capital which was first located at Yün-chung, modern Huai-jên, and later set up at P'ing-ch'êng, modern Ta-t'ung in Shansi province. The tribes which were later known as Turkic were, according to the Wei dynasty history, descended from the Hsien-pi. Many of these tribesmen had settled in the neighborhood of P'ing-ch'êng before it had become the capital. To quote only one incident, we know that after the principality of Yen had been annexed to Eastern Chin, General Fu Chien settled 40,000 of these tribal families at P'ing-ch'êng. During all of the early years of the Northern Wei the capital was dominated by the influences of the Hsien-pi (Turkic) and Hsiung-nu (Hun) tribes.

The earliest remains of the sculpture of the Northern Wei which reflect the rising influence of Buddhism (Fig. 71) and the importation from Central Asia of foreign methods in sculpture are found a few miles west of the capital in grottoes on the side of the Wu-chou hill. These are now generally spoken of in western books as the Yün-kang grottoes, a name given them by Chavannes and taken from that of the village which lies at the foot of the hill. They should be called the Wu-chou grottoes and are so known in Chinese writings—Wu Chou Shan Shih K'u. This hill is located at the southern end of a pass travelled by Mongol merchants and worshippers on the way to the famous temples and markets of northern Shansi. It is about three hundred feet in height, and its sides are covered with natural caves. In front of some of the largest

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grottoes temples have been erected. The entrances of other caves have been enlarged and left open. Some are left in their original condition. Work on these grottoes must have started shortly after the interdiction of Buddhism had been removed in the first year of the emperor Wên Ch'êng Ti—A.D. 452. The toleration edict of this emperor allowed the people to erect temples and to lead monastic lives. Work on the grottoes as we now know them could not have started earlier than A.D. 452 and this is confirmed by the record of the visit of the emperor Ming Yüan Ti to the Wu Chou hill in A.D. 411 in which no mention is made of it. Even if temples had been erected at any earlier date on this site they must have been destroyed during the iconoclastic régime of the emperor T'ai Wu. The Ta T'ang Nei Tien assigns the commencement of this work to the first year of Shên Jui, A.D. 414, but whatever was accomplished must have been destroyed during the holocaust of T'ai Wu's reign.

Fortunately we know from the Wei dynasty history that during the first years of the T'ai An era, 455-459, of the emperor Wên Ch'êng Ti five sculptors arrived at the capital from India, after having travelled through western countries studying Buddhist imagery. The names of these five men were Hu Sha-mên (the priest Hu), Hsieh Sha, I To, Fu T'o and Nan Ti. The most skilful of the group was Nan Ti. Although there is no record of these five men having worked in these grottoes there is every probability that they did. We have also the name of a distinguished monk who in A.D. 460 superintended the work of carving the sculptures in the Ling Yen temple on this hill-side. This was T'an Yao who had formerly lived in the grotto temple of T'ung Lo at Hêng-an. He was a favorite of the emperor and was given sufficient funds for his work which is described as magnificent. It is said that 3,000 persons could worship at the same time in the great temple which he erected. In A.D. 467 the emperor Hsien Wên Ti visited the place and in the account of his visit special mention is made of the grottoes so that the work must have been well in hand at the time. It is quite possible that all of the original work on these grottoes was completed between A.D. 452 and A.D. 467, for the Toba emperors were accustomed to quick execution of their commands as was shown in the construction of six hundred miles of the Great Wall during the reign of the second emperor of this dynasty.

These grottoes are mentioned by Li Tao-yüan, about A.D. 480, of the Northern Wei dynasty in his commentary on the Water Classic; also in the Biographies of Famous Priests, Kao Sêng Chuan, which was completed in A.D. 988. It has already been noted in a preceding paragraph that there is a reference to them in the Ta T'ang Nei Tien. I have found no mention of them in books of the Yüan or Ming dynasties but it is recorded that the emperor K'ang Hsi on returning from his western excursion to Ning-hsia in A.D. 1695 visited the grottoes and wrote an inscription for one of the temples. Since that time this site has been frequently visited by travellers. Chavannes in his Mission Archéologique has given complete photographic views and descriptions. Mr. C. Ito in Kokka Nos. 197 and 198 has given a full description of "The Cave

Temple at Yün-kang." Professor Ch'ên Yüan of the Government University, Peking, has written in Chinese a scholarly account of his visit to the grottoes in 1917.

My own impressions of the artistic value of the sculpture found at this place were received during a visit on July 14th, 1923, together with the American Minister Dr. Schurman, Dr. Berthold Laufer, Mr. S. C. Bosch Reitz and Mr. Thomas R. Abbott. We saw that the scale on which the work was conceived was grand and the location of the temples was well suited to the contours of the hill. Some of them were covered with colors and others were gilded. The sculpture is not uniform; some figures reveal distinct Chinese influences, others seem entirely devoid of them. The work on the whole is a true reflection of the time when it was executed. Buddhism was still on trial in China and had only recently been relieved from its disabilities as to propaganda. In the government administration there was a mixture of Chinese, Turks and Huns, the Chinese representing culture and the others energy. The chief importance of these grottoes is not in the quality of their sculpture but in the new ideas and methods which they introduced from Central Asia. Statues in the round which were known in the Shang dynasty may be said to have been revived at this time and in this place. (Fig. 72). The Chinese of this district must have long known of this type of sculpture, for in B.C. 121 General Ho Ch'ü-ping brought back with him a metal image which he had found the Hsiung-nu chieftain Hsiu T'u worshipping as he passed the Yen-ch'i mountain; but there are no records of other images having been made after this model. It is probable that the warning of Confucius against the use of burial figures was still sounding in the ears of the people and that they hesitated to use images for religious purposes. It needed the vigorous impulse of the alien Tartars to inaugurate this custom which soon spread everywhere among the people.

Less than fifty years after the work on the grottoes of Wu-chou hill had been begun another site was selected for the carving of Buddhistic figures. It was a mountain defile to the south of the city of Lo-yang. The defile was known in the earliest records as I Ch'üeh and had been employed by the Great Yü as an outlet for the waters of the flood. Later it was called Lung-mên, i.e. "The Gate of the Dragon" after the name of the hill on the left bank. The first sculptured image, tsao hsiang, at Lung-mên was contributed by two hundred persons and is dated A.D. 483. When I visited the place the oldest tsao hsiang which I saw was dated A.D. 503, but I have since learned of the earlier examples. Commencing with the south end of the western hill the grottoes are known as Lao Chün Tung, Lien Hua Kung, Wan Fo Tung, Shuang Yao and Pin Yang Tung. The majority of the carvings belong to the T'ang dynasty and some are even as late as the Sung. It is a wonderful place and now easily accessible by the Lung Hai railway. A typical image is that of Shih P'ing, dated A.D. 498, the twenty second year of the T'ai Ho period of the emperor Hsiao Wên Ti. This figure is found in the Lao Chün grotto. The inscription on the back of the image in square-shaped characters in the chêng (regular) style. In contrast with these square-shaped characters



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are the circular characters of the cliff tablet of Shih Mên at Pao-ch'êng, Shensi province, and those of the lower of the two Chêng Hsi tablets at Yeh-hsien, Shantung.

Of the Division period there are other remains in many places. In the province of Honan these may be found at Têng-fêng and Kung-hsien, both near the Lo-yang site at Lung-mên; as well as at Chi-hsien and An-yang, north of the Yellow River, and at Lin-ying on the Peking-Hankow Railway south of Chêng-chow. In the province of Shantung many monuments were erected at Ch'ü-fu, the birthplace of Confucius. On the western borders of this province sculptural remains may be found at Chi-ning, Chia-hsiang, Wên-shang and Tsou-hsien, then a little further north in the T'ai-an district at Fei-ch'êng. Near Tsi-nan are the caves of the Ch'ien Fo Shan. On the eastern side of the province in the hills of I-tu, near Ch'ing-chou, and in Lan-shan near I-chou, (Lin-i-hsien), there are also important carvings. In the province of Kansu there are the remains at Tun-huang on the west and at Chêng-hsien in the southwestern panhandle which lies between the borders of Shensi and Ssü-ch'uan. In the province of Shensi there are sculptures of the Later Chou dynasty, A.D. 557-581, near Hsi-an, also at Kao-ling, a short distance to the northeast, and at Shun-hua, about forty miles to the north of the provincial capital. In Chihli province (now Hopei) are the carvings at Nan-kung which lies at the southern end of the province near the Shantung border. The sculptures in this place like those at the Ch'ien Fo Shan near Tsi-nan bear the date of the first year of K'ai Huang, the first emperor of the Sui dynasty, showing that the work was completed at that time and they are therefore included in the pre-Sui category.

Many good examples of pre-Sui sculpture may be found in European and American Museums. In the Pennsylvania University Museum, Philadelphia, there is a square pedestal from which rises the lower base of an image. Three of the faces of the base have bas relief carvings and on the fourth is a well-cut inscription dated A.D. 524, the sixth year of the period Chêng Kuang of the emperor Hsiao Ming Ti of the Northern Wei. (Fig. 73). The inscription states that General Ts'ao of Wei-hsien, a district in modern Ta-ming of Chihli (now Hopei) province, in recognition of the protecting grace of the Three Precious Ones and in expectation of the promised Messiah, had contributed his earthly goods to erect an image of Maitreya who was to come as Buddha's successor on earth. There are no traces of the image which must have rested on the circular pedestal. This stone is described in the Museum Bulletin of December 1916. This Museum has also a votive stele, thirty-nine inches in height and twenty inches wide, dated A.D. 551, which is of high artistic merit. It combines the strength of conception of the Wei sculpture with the delicate workmanship of later days. The inscription says that it was restored in A.D. 1561, the fortieth year of Chia Ching. The probable meaning of this phrase is that this existing stone was carved at that time after the original model. The stele in the Museum of Fine Arts, Boston, donated by Mr. Hervey E. Wetzel is dated A.D. 554, the last year of the last emperor, Kung Ti, of the short-lived Western Wei dynasty. It is described in detail in "Six Monuments de la Sculpture" by

Chavannes. One in the Winthrop collection, New York, bears the date of the sixth month of the second year of the emperor Yung Ting, A.D. 559, and is an example of the work of the Ch'ên dynasty. In the Metropolitan Museum is a large votive stone shaped like a leaf and dated A.D. 534 on which are carved the Trinity with an attendant choir of angels. All of these stones have been eagerly sought by western museums and by individual collectors although they are not considered of special artistic value by Chinese critics or by Japanese collectors. Vincent Smith in his *History of Fine Art in India* expresses a similarly poor opinion of Hindu sculpture. Attention must also be called to the difficulty of fixing accurate dates to individual examples of sculpture unless the provenance is known and in almost every instance of stones which have been sold in foreign countries this has been carefully concealed by dealers. The probability of additions, restorations and repairs makes it necessary to have even the statements carved on the stones themselves confirmed by local topographical histories. (Fig. 74, 75).

The Sui dynasty, which in A.D. 581 seized the throne, reunited China under one imperial sway and prepared the way for the domain of the T'ang dynasty which succeeded it in A.D. 618. The beginning of the Sui dynasty forms a suitable date for dividing the sculpture of China into the archaic type which preceded this period and the more naturalistic modelling which followed. This later type gradually became conventionalized during the Sung and Ming dynasties, though experiencing a short revival of freedom of expression during the cosmopolitan era of the Yüan dynasty. The period from the beginning of the Sui dynasty to the end of the Ming, which must also include the reigns of K'ang Hsi and Yung Chêng in the Ch'ing dynasty, may be considered as a unit in the history of Chinese sculpture.

There are many existing examples of Sui dynasty sculpture. These may be found at I-tu, Tsi-nan, Lai-yang, Tsou-hsien, and Wên-shang in Shantung province; at Lo-yang, Kung-hsien, An-yang and Yung-yang in Honan province; at Hsi-an and its outlying districts in Shensi province; and at Nan-kung and Chêng-ting in Chihli (now Hopei) province. The type is similar to that found in the T'ang dynasty which through its long period of nearly three hundred years (A.D. 618-906) produced such a large number of specimens easily available for study at the present time. Influences from India and Central Asia poured into China in the train of the traveller Hsüan Tsang who returned from his long journey in A.D. 645, and are reflected in the new type of sculpture found at Lung-men and other places. There are examples of T'ang sculpture in almost all of the larger museums of Europe and America many of which, one regrets to say, have been snatched from their original positions by the hands of vandals. Heads of figures have been ruthlessly smashed off and sold for trifling sums near their original sites by marauding soldiers and covetous attendants, thus leaving the originals as unsightly disfigurements.

Special notice must be made of the Six Horses of the Emperor T'ai Tsung of the T'ang dynasty. During his life time he chose the site for his own tomb on the Chiu

## STONE MONUMENTS

Tsung hill and when his Empress died in A.D. 636 he buried her on the north-west corner of his site. After his own death he was buried with great pomp. On either side of his grave there were three figures of the chargers which he had ridden in various battles and also statues of warriors and statesmen who had supported his cause. These were all destroyed during the troublous period of the Five Dynasties. The tomb was repaired in A.D. 973 by the first emperor of the Sung dynasty and stone tablets representing the Six Horses were erected at that time in a building near the northern gate. These remained in that location until 1916 when they were sold to a dealer who succeeded in exporting two of the tablets which are now in the University Museum, Philadelphia. The other four are on exhibition in the Provincial Library at Hsi-an. The illustration is from a rubbing of one of the tablets. It shows the horse Pai T'i Wu, "white-hoofed crow"—a black horse with white feet (Fig. 76). It was this animal which the emperor rode in his battle with Hsieh Jen-kuo. The laudatory verse written by the emperor in memory of this horse was:

With a sword long enough to touch the sky,  
And this swift steed that could run with the wind,  
On a gallop I recovered Lung,  
With one look I brought peace to Shu.

One of the most beautiful example of stones used for preserving pictures by noted artists is in the Freer Museum. It was first exhibited by Mr. Freer in the Metropolitan Museum, New York. It is dated A.D. 1095. On its flat surface a picture of the Goddess of Mercy, the original of which is said to have been painted by Wu Tao-tzŭ, has been incised, showing the goddess in her most gracious mood. (Fig. 77). The story of the stone is told in an inscription at the side which I translated for Mr. Freer.

"The picture of Buddha incised on stone was among the treasures of the emperor T'ai Tsung of the T'ang dynasty. Together with the "Six Horses" and the "Chao Ling" picture, it was deposited in an old resting-place at Ku K'ou. A farmer found it, and, thinking that it was only a square stone, took it home and gave it to his daughter as a stone on which she could wash clothes. She observed that the reflected light from the stone filled her whole room, and she continued to polish it until it was like gold. It became a family treasure, and she hid it away from those who came asking to see it. After I became Magistrate of this district, I found this stone in the village of Hsi Han. I presented it to the Pao Ning temple on the fifteenth day of the ninth moon of the Kuei Mao year of K'ang Hsi (second year)—(A.D. 1663).

"(Signed) Hsü K'ai-hsi, of Ho-shui."

As an example of the fervently religious hymns of praise composed in honor of the

gods a translation of the inscription at the base of the stone is given.

“Namah Kuan Shih Yin.  
In the beginning is Buddha.  
In the end is Buddha.  
Buddha and his Law have made me eternally happy in my serenity.  
In the morning I think of Buddha.  
In the evening I think of Buddha.  
All my thoughts flow from my fortunate fate.  
In my rising thoughts Buddha is ever in my mind.

“When I was wrapped in swaddling clothes and lost my beloved father, I enquired in what way I could rescue him from purgatory and bring him to the heavenly heights. There was no other way than that of Buddha.

“Recently I have acquired two pictures by Wu Tao-tzŭ of the T’ang dynasty. I gave instructions to have them copied on stone by artisans, and have written a laud at the side of the pictures to perpetuate the record of them.

“My desire is that all who see this picture and read my commendation of it should be spared the bitter experience of losing a father in youth.

“Shao Shêng, 2nd year (A.D. 1095), Ch’ing Ming (Easter Day).

Written by Chao Hung, of T’ien-shui District.

Carved by Wei Min, of Ch’i-yang.”

I have chosen this stone as an illustration of a primary canon of Chinese sculpture that good examples must possess three essential characteristics; the stone must be of fine fibre, the picture must be full of life and the style of writing of the inscription must be beautiful. (Fig. 78).

Sculpture in the T’ang, Sung, Yüan and Ming dynasties followed the pre-Sui models which have been described in the preceding paragraphs. Along with the perpetuation of the writing of famous calligraphists on stone tablets went the carving of the religious subjects of Buddhism and occasionally of Taoism. There was great freedom in the shapes of these religious figures down to A.D. 1742, the seventh year of the emperor Ch’ien Lung when, according to the Tsao Hsiang Liang Tu Ching, imperial regulations were issued fixing the measurements of the designs of images. Details were given as to measurements of statues of Sakyamuni, Amita, Mandjusri, Tara, Avaloketesvara, and attendants as well as of the diamond club, vajra. The conventional measurements were taken from Thibetan models, as the religion of the reigning Manchu House was Thibetan Lamaism. The adoption of these measurements makes a distinct break between all the Buddhist statuary previous to and after the year A.D. 1742, as may be seen by noting the differences between the two figures in Plate 79.



## STONE MONUMENTS

The development of sculpture has been traced in this chapter from its origin which was found to be the carving of an inscription upon a boulder. The chief artistic feature of these earliest stones was the calligraphy of the inscription and this characteristic has been preserved in all stages of development. Shapes and decorations have been as subsidiary to sculpture as illustrations are to the text of a book. The beauty of the writing of the inscription has been the standard by which Chinese connoisseurs have judged the value and importance of stone monuments. This is very different from the standards of western countries where calligraphy has never been elevated into a place among the Fine Arts. The Chinese viewpoint concerning their early tablets can be understood when it is remembered that all of the great calligraphists of the T'ang, Sung and later dynasties have based their styles of writing upon inscriptions found on tablets. This viewpoint also accounts for the preference of Chinese connoisseurs for sculpture done in low relief which resembles the carving of the characters in an inscription.



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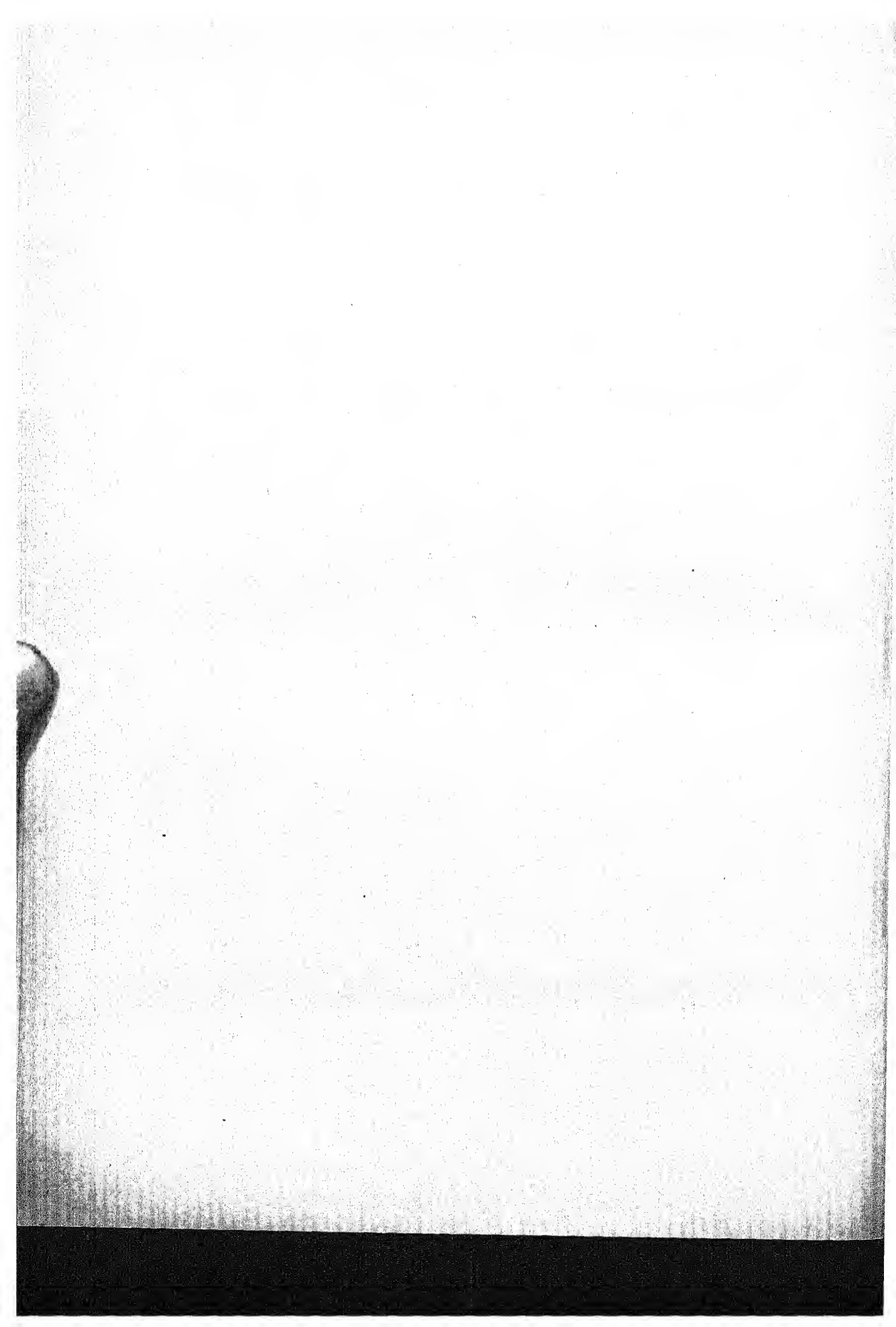
# SURVEY OF CHINESE ART

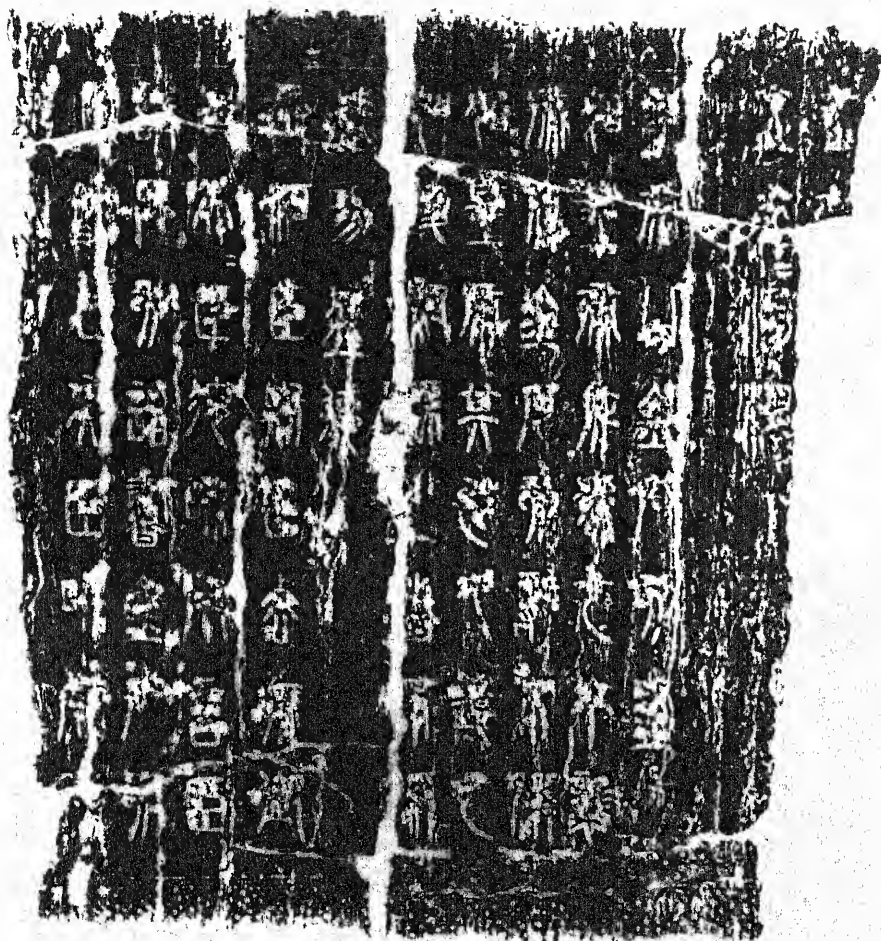
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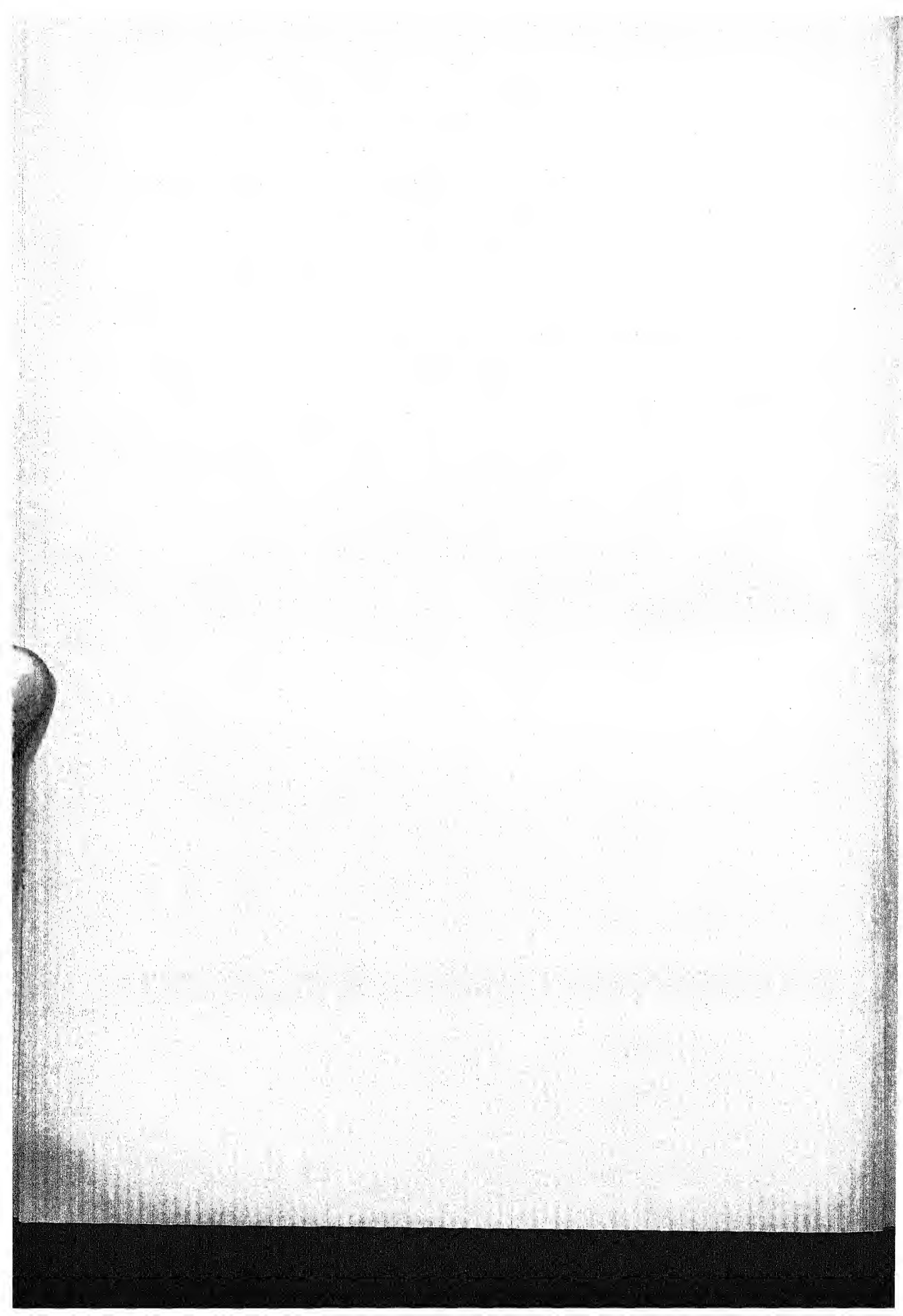


49. Inscription on No. 6 of the Stone Drums, located in the entrance portico of the Confucian Temple, Peiping.





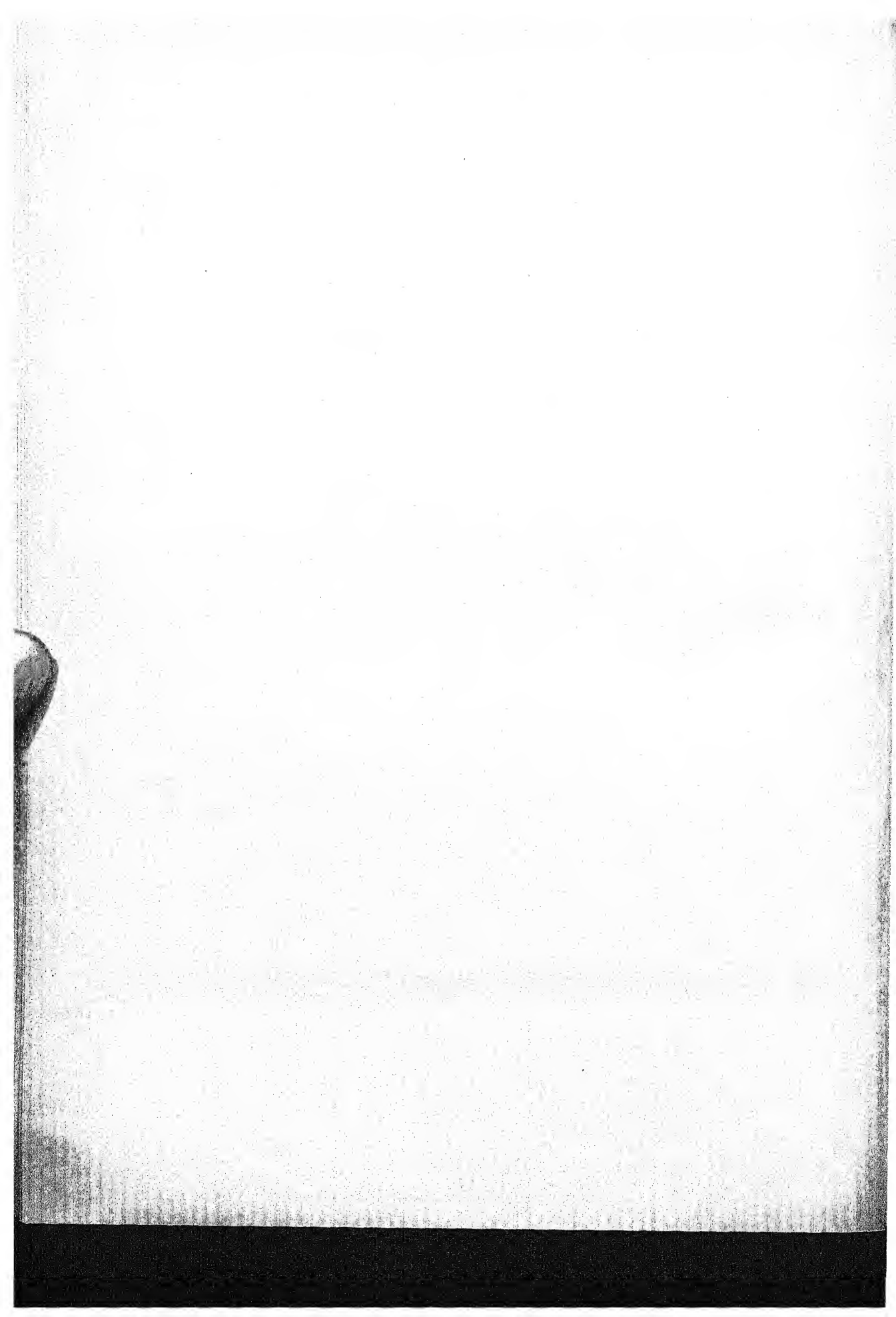
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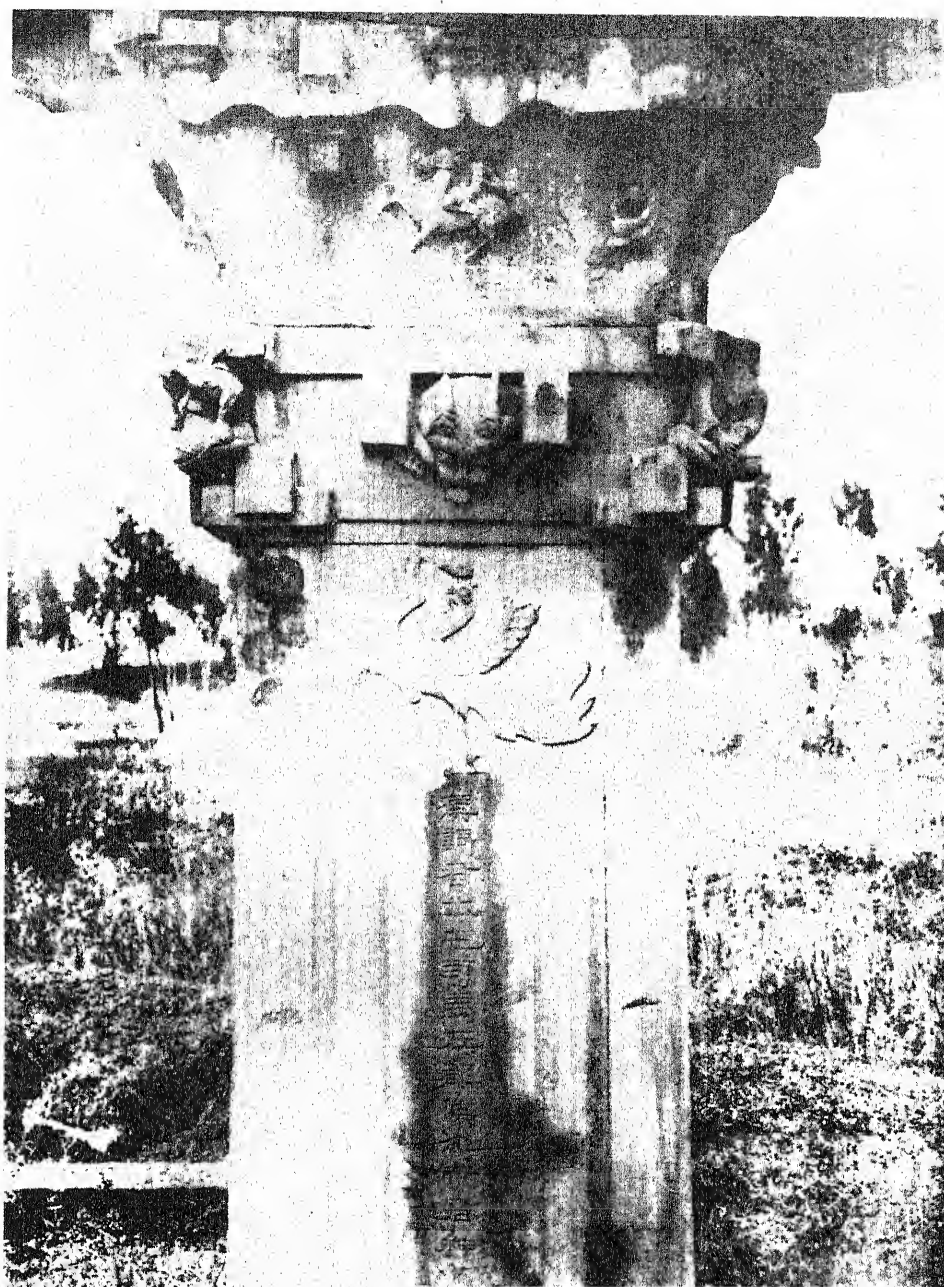




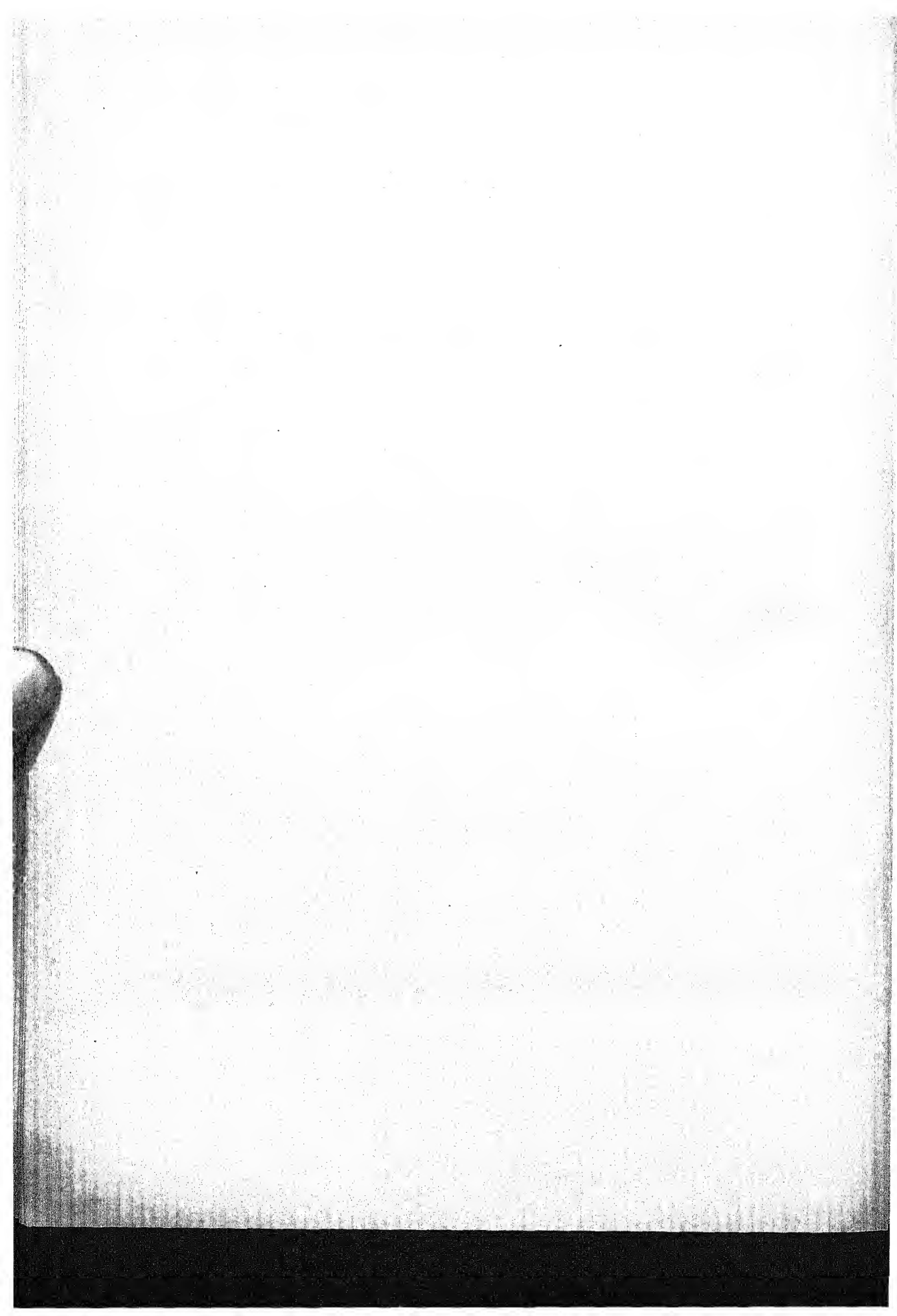


51. Inscription on T'ai Shan Stone, writing said to be by Li Ssü, Ch'in dynasty.

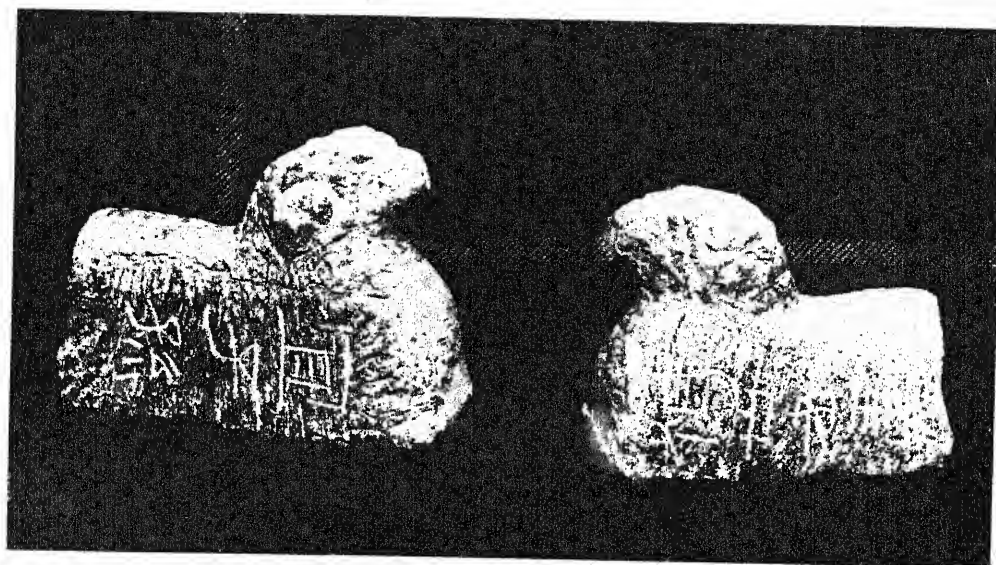




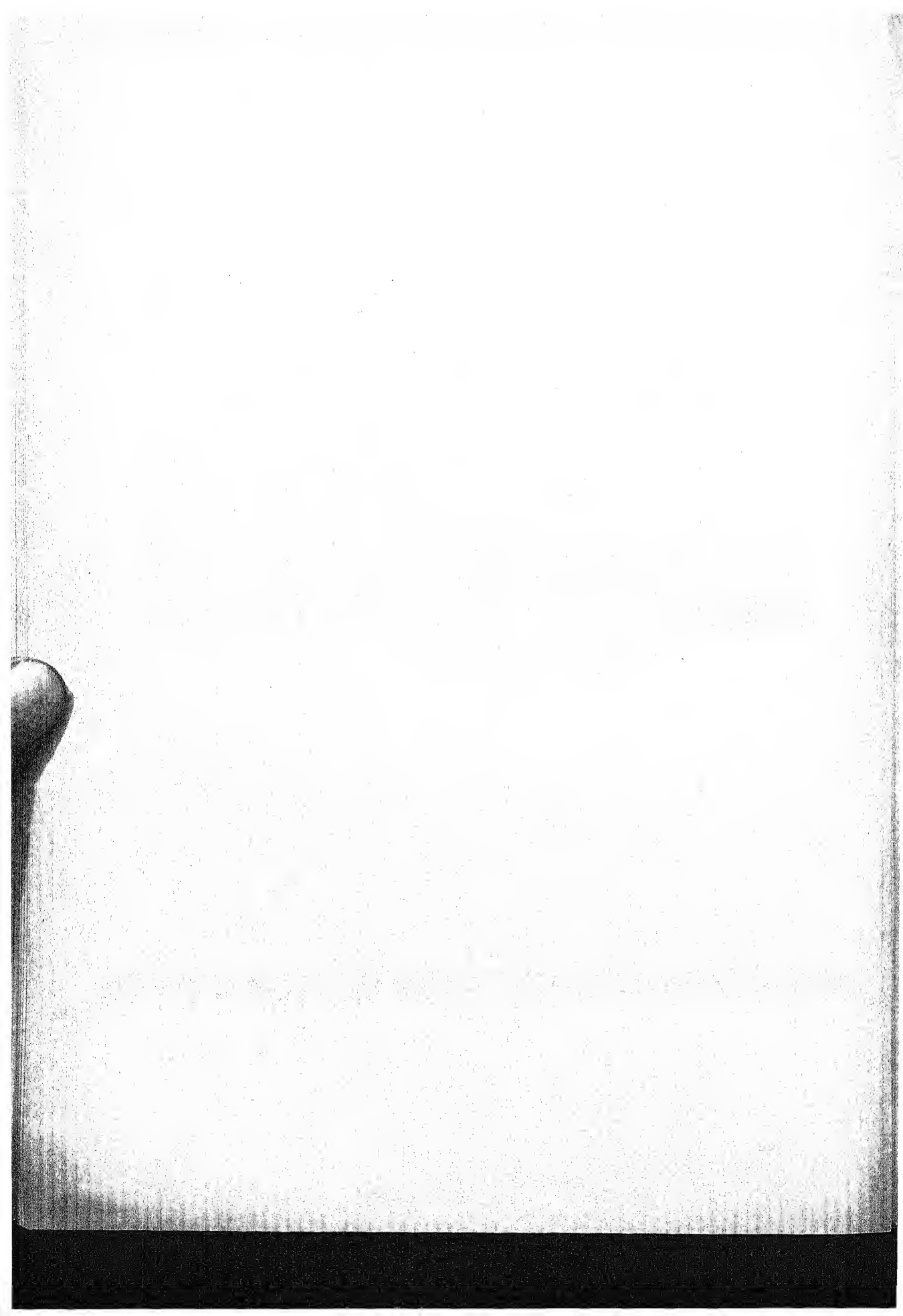
52. One of the Shên Memorial Pillars at Ch'ü-hsien, Ssü-ch'uan. In situ.

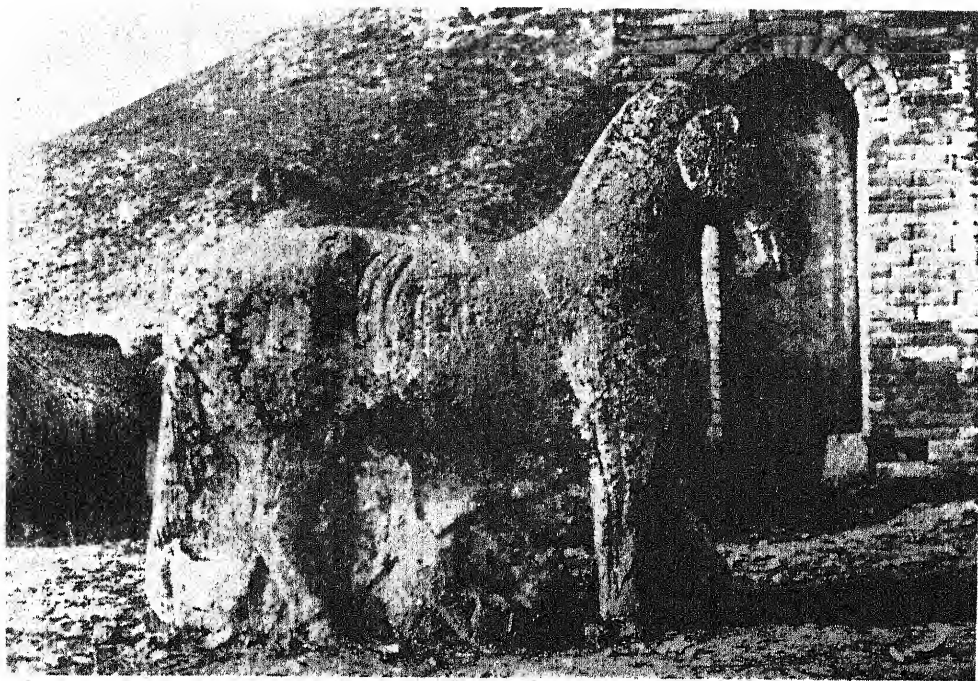






53. Stone sheep, height 5" length 8", said to have been excavated at Shou-hsien, Anhui province, owned by Mr. Chou Chi-mu, Tientsin.





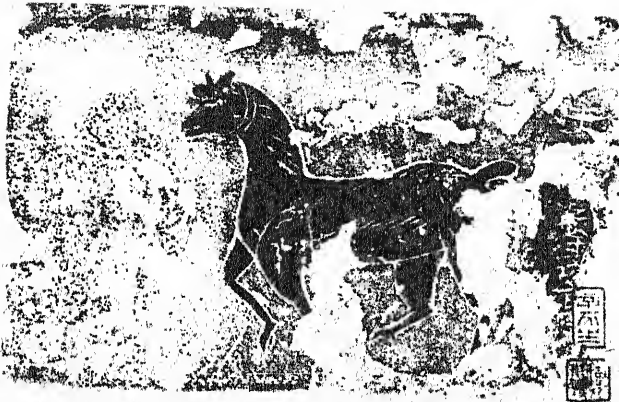
54. Stone horse in front of tomb of Ho Ch'ü-ping, located at Hsing-p'ing, Shensi.  
In situ.





# 金石紛披

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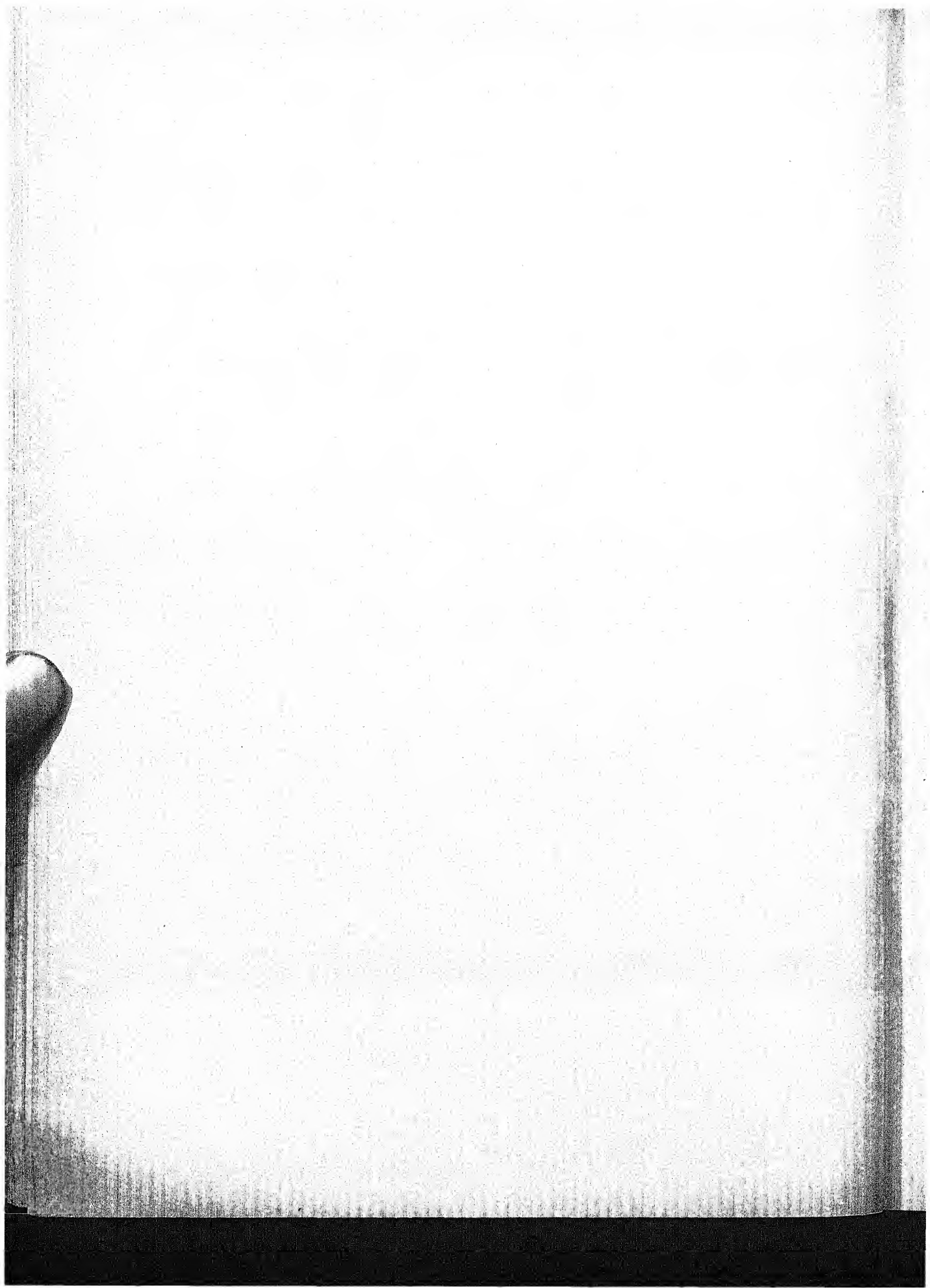
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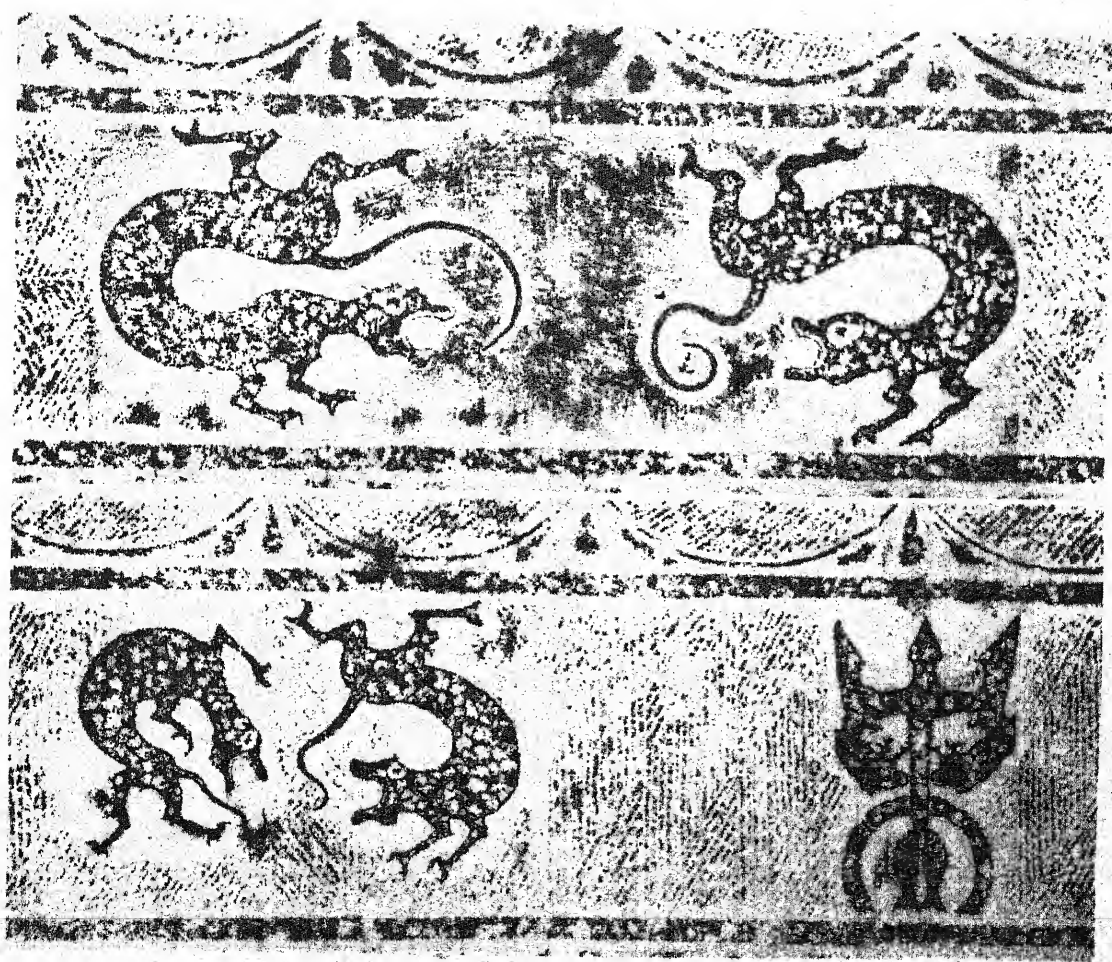


漢武梁石室畫像柱頭殘石黃小松取以為研



55. Wu Liang Tz'ü tablet, from a rubbing in the author's collection of an ink-slab formerly owned by Huang Hsiao-sung.

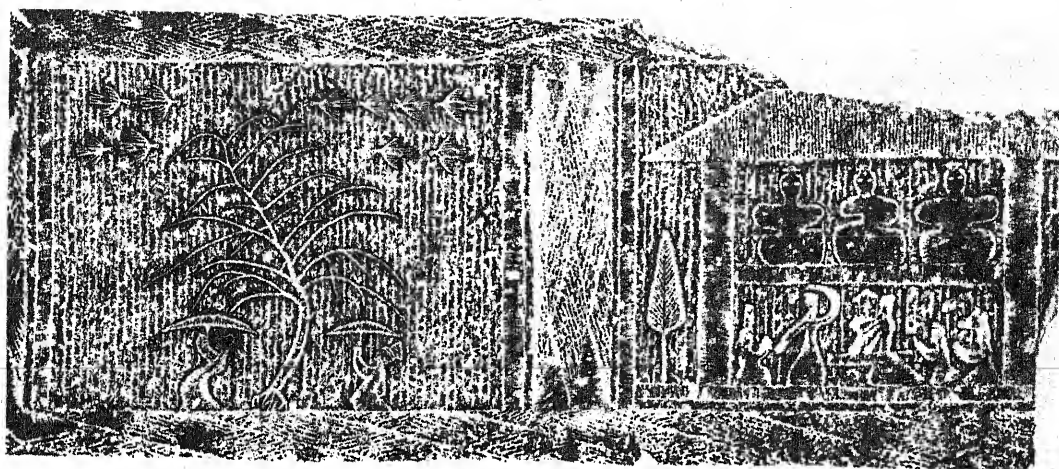




56. Two panels, upper and lower of bas relief found in the temple of Kuan Ti at Sui-chia Chuang, Chia-hsiang, Shantung.







57. Carving in bas relief at Huang-chia Chuang, Chia-hsiang, Shantung. Han dynasty. Height 24". Width 57".





58. Crude stone sculpture, at Wang-chia Ch'iao, east of Chia-hsiang, Shantung. In situ. Date unknown. Height of part photographed 31", width 22".

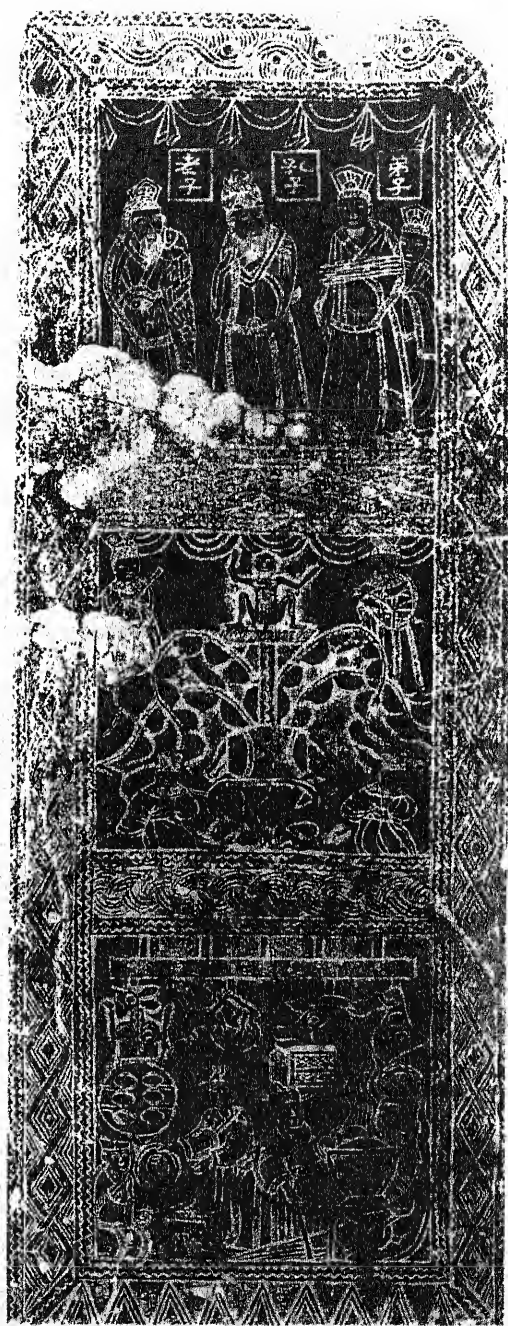






59 Carving in bas relief at Hsiao T'ang Shan at Fei-ch'êng, Shantung province.  
Han dynasty. Height  $24\frac{1}{2}$ ", width  $21\frac{1}{2}$ ".

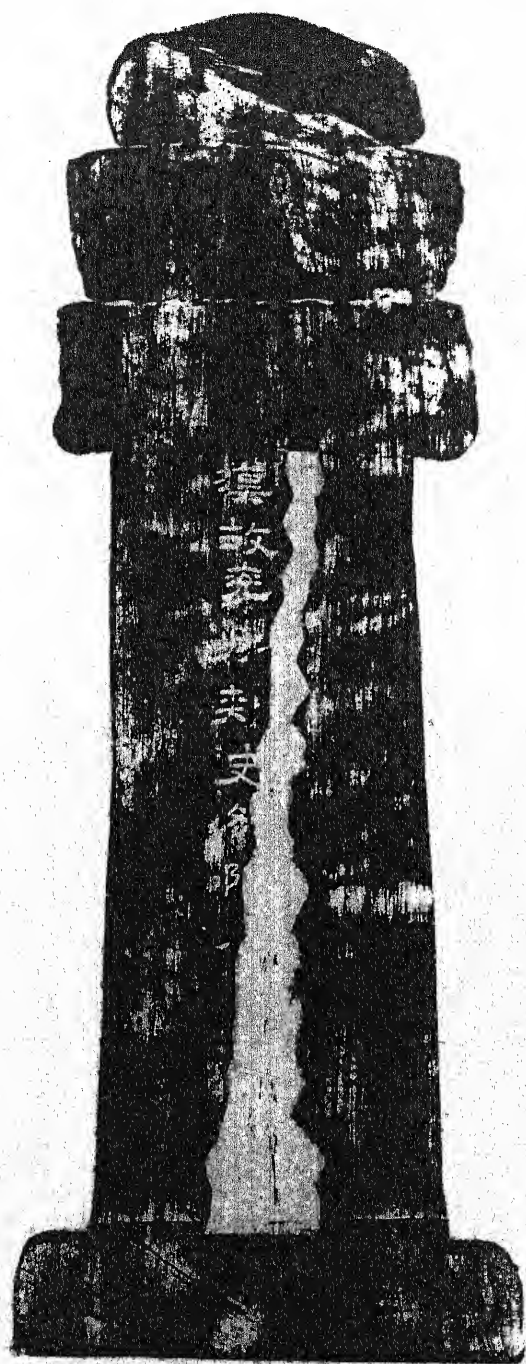




60. Side of Shê-yang Stone. In the upper panel from left to right are Lao-tzŭ, Confucius and his two disciples.

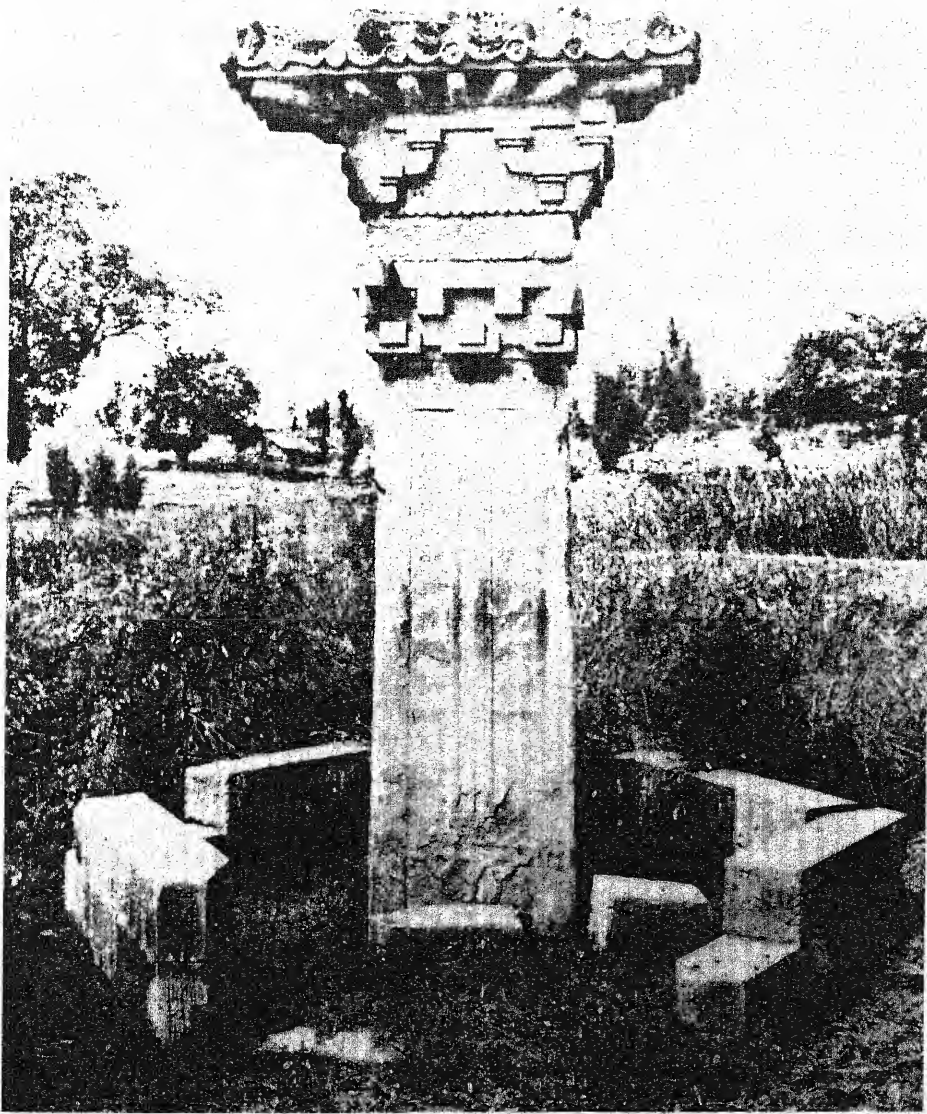






61. One of the Wang Chih-tzŭ pillars located at Hsin-tu, Ssŭ-ch'uan. In situ.

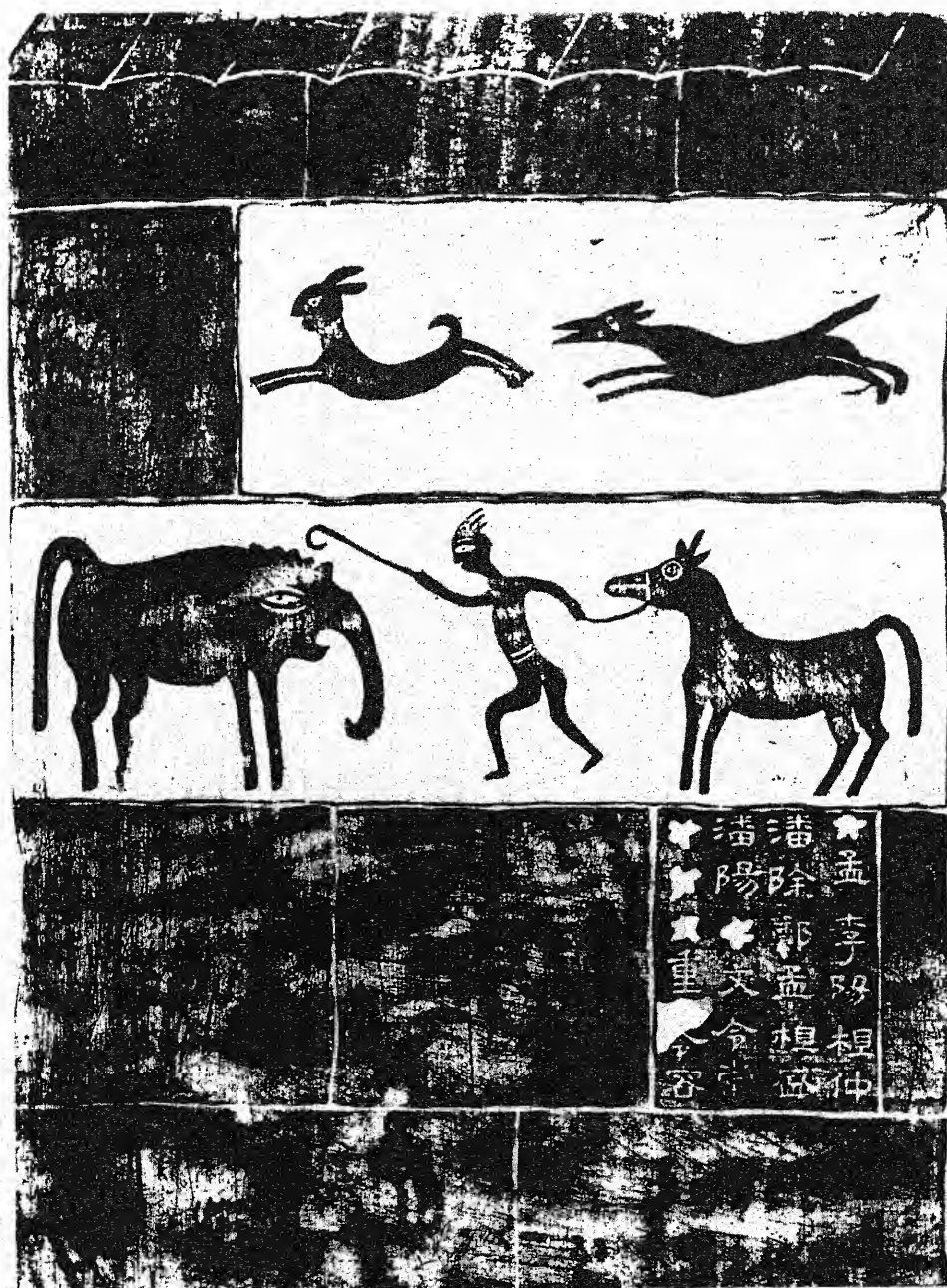




62. Feng Huan pillar, located at Ch'ü-hsien, Ssü-ch'uan. In situ.

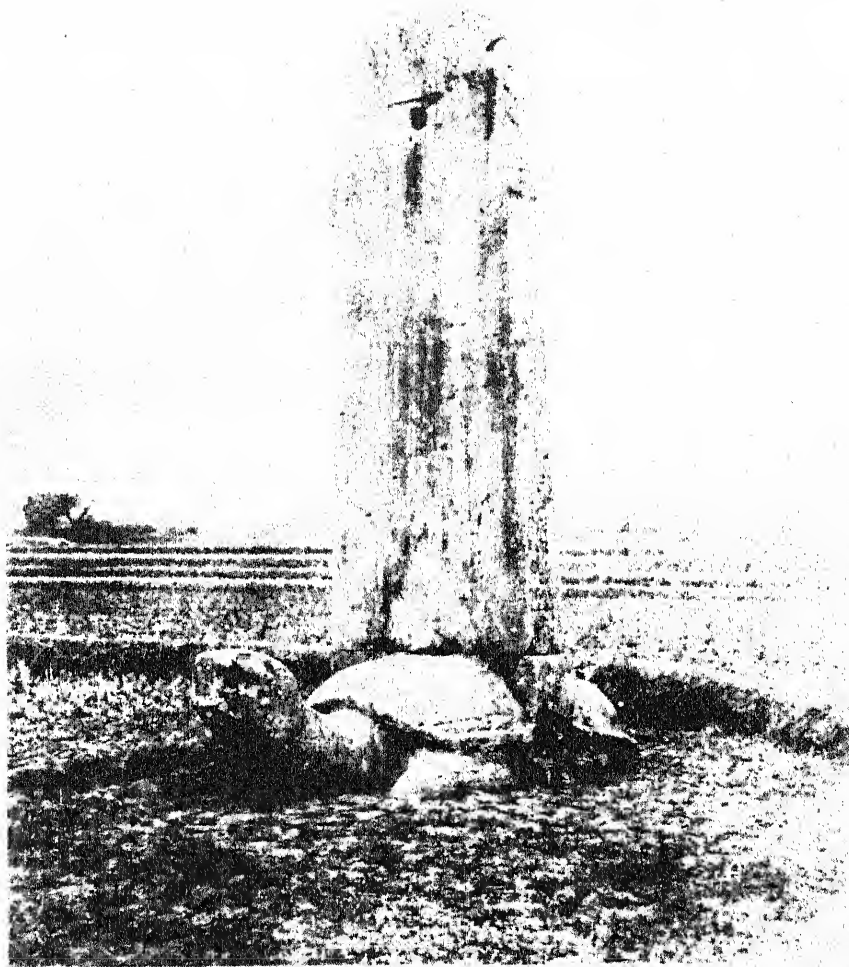






63. Decoration of stone pillar located at the K'ai Mu Miao, Têng-fêng hsien, Honan





64. Tablet in honor of Hsiao Hung, A.D. 527, located near Nanking.





通氣雲示雨施  
乾此定位山澤  
曰山嶽則配天

周禮職方氏河  
南出鎮國華謂  
之西嶽春秋傳

65. Small section of the inscription of the Hua Shan Tablet, writing said to be by Ts'ai Yung, Han dynasty. Photograph from rubbing in author's collection.





66. Tablet in memory of Fan Min at Lu-shan, Ssü-ch'uan. In situ. Han dynasty.  
Height of part photographed 35"; total height of stone 8 ft. 6 in.; width 46".







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68. Section of the "Stone Classic written in three styles" viz. ancient, seal and official. Stone dated A.D. 240-9. Preserved in Magistrate's office, Loyang.











70. Stone figure at grave of Hsiao Tsê, 2nd emperor of the Southern Ch'i dynasty, located at Tan-yang, Kiangsu.





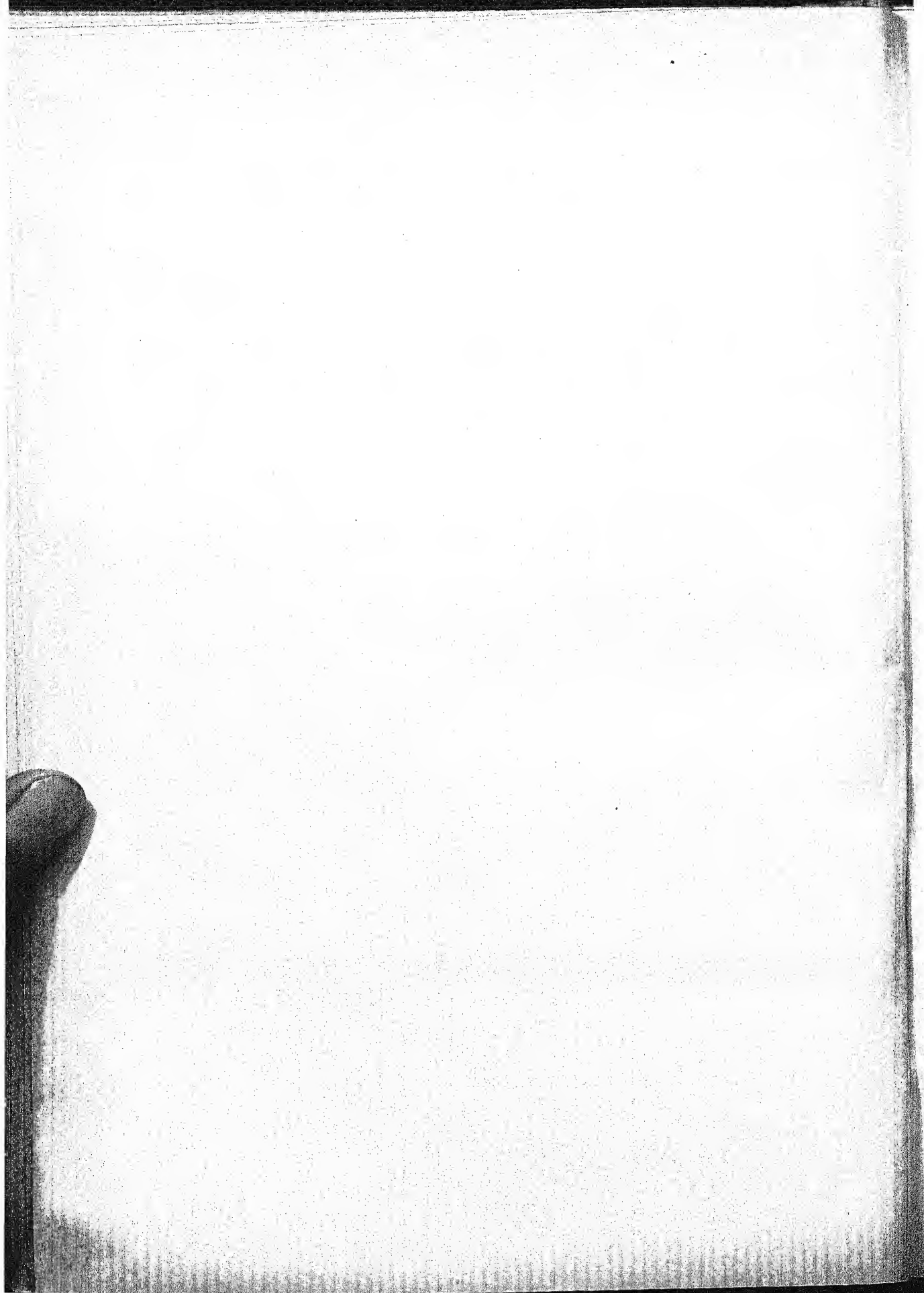


71. Relief sculpture in a grotto at Wu-chou hill, Shansi. It represents Buddha's encounter with a sick man.





72. Statue of Avalokitesvara, of whom the Goddess of Mercy is reputed to have been a reincarnation. From a grotto at Wu-chou hill, Shansi. Now in Metropolitan Museum, New York.







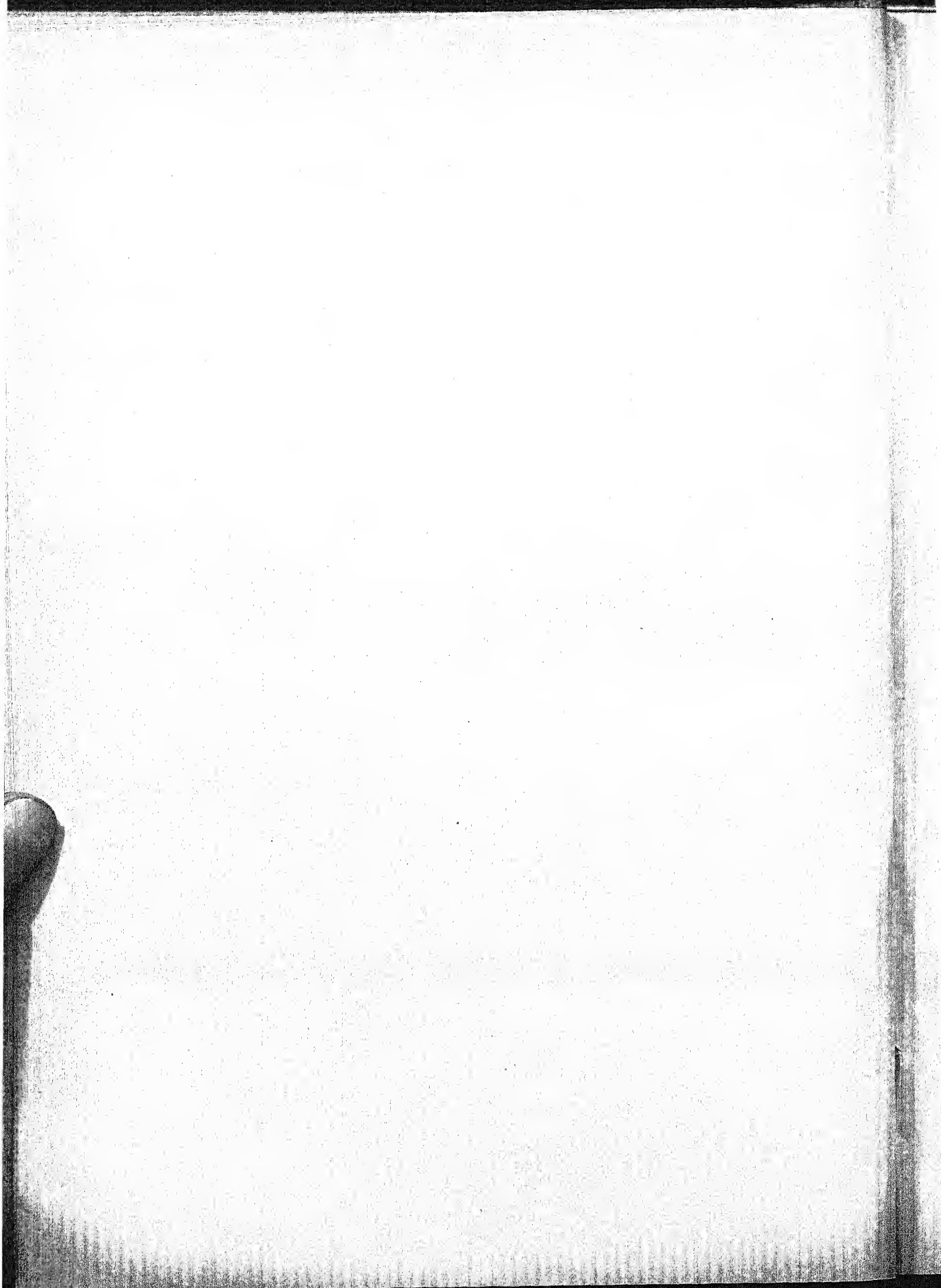
大正己未年歲次  
 三月己卯十日  
 子夫法道初興  
 方趣一輝遊達  
 生歸伏然神潛  
 於空境永坐玄  
 迷後軌襄威將  
 令齊州魏郡魏  
 愜是以仰思三  
 恨亦逢如來之  
 家亦玄心獨托  
 勒下生石像一  
 達立之功使津  
 仰為家國已身  
 斷苦目與佛會  
 先止神鼻淨境  
 水齋沐法澤一  
 共沾惠凝蕩難  
 堂福林蕩蕩名  
 駐非已竭家精  
 已又今方現形  
 開六合揚名

73. Tsao Hsiang with inscription erected by Ts'ao Wang-hsi, dated A.D. 524. Wei dynasty. Height of each 11"; width of each 25".

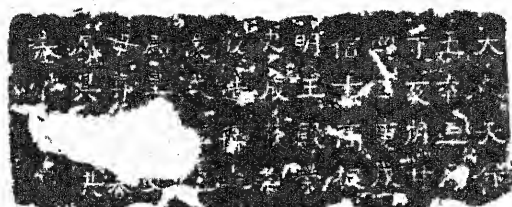




74. Tsao Hsiang, erected by Kao Fu-tê, dated A.D. 503, at Cho-chou, Chihli province Wei dynasty. Height 22", width at bottom 19".





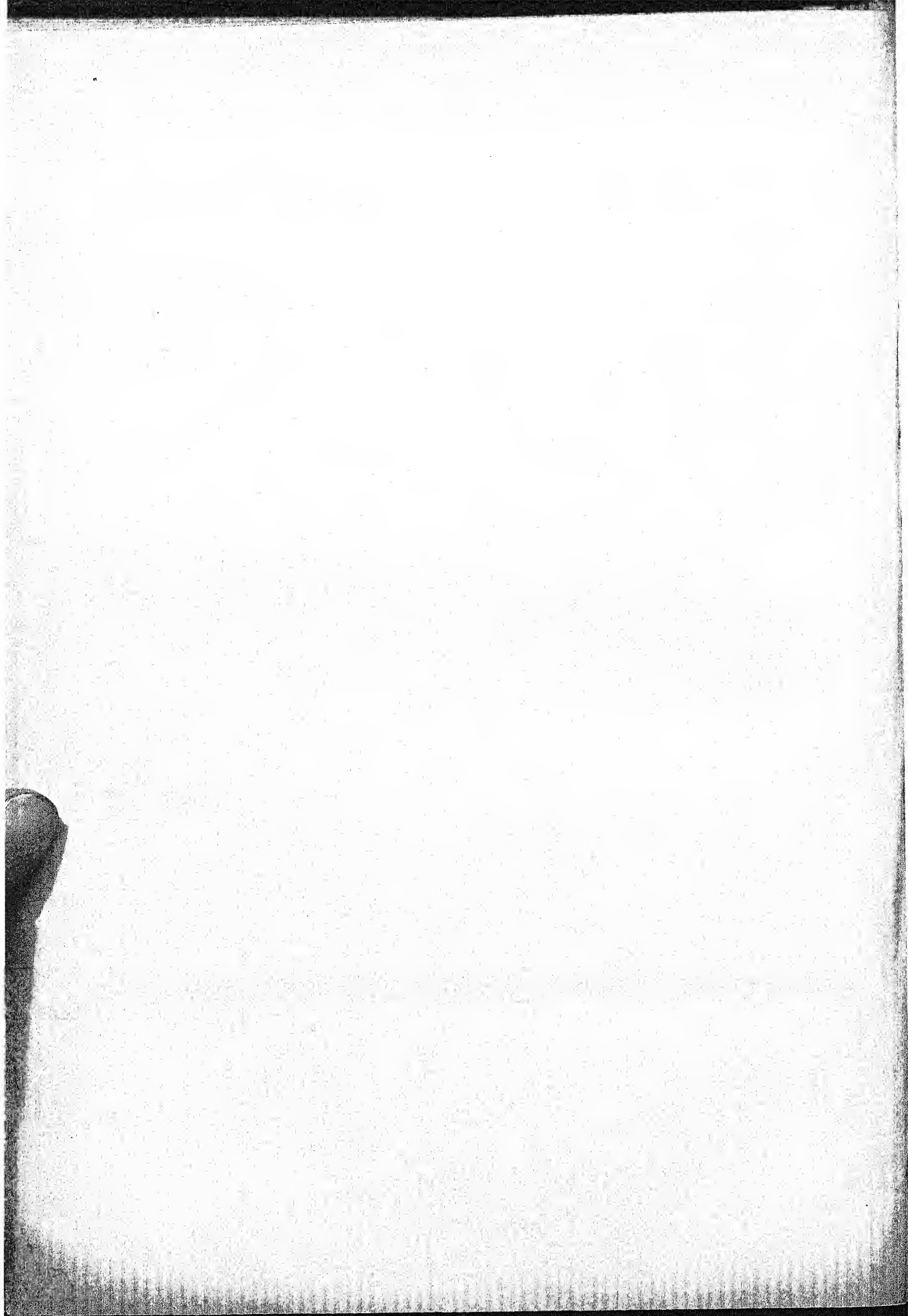


75. Tsao Hsiang erected by Kao, Wang and Shih, dated A.D. 554, Northern Ch'i dynasty, in collection of a dealer, Peiping. Height 22", width 14". Inscription, height 5", width 12".





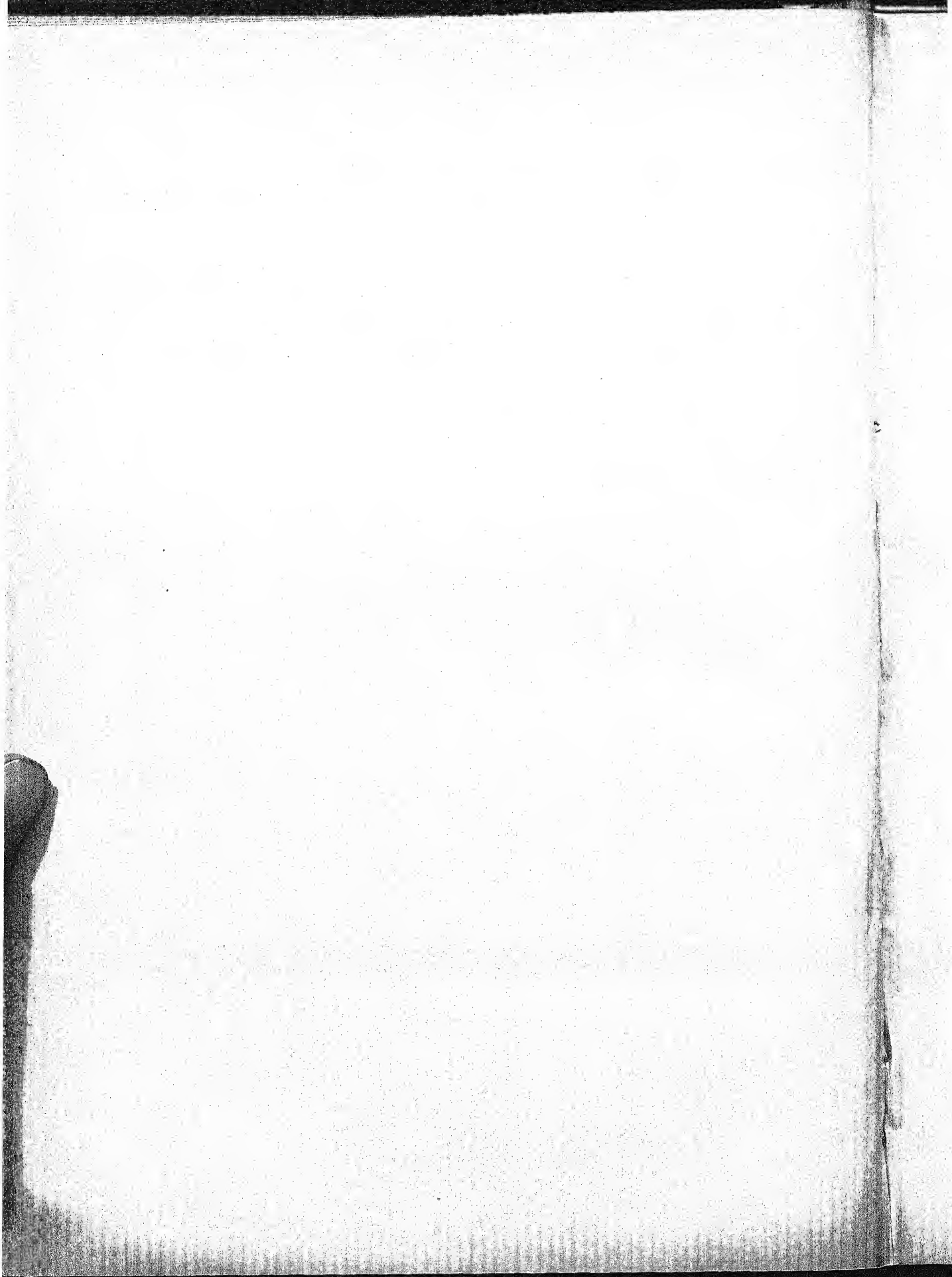
76. Pai T'i Wu, "white-hoofed crow", one of the Six Horses at the tomb of the emperor T'ai Tsung at Li-ch'üan, Shensi. Photograph from rubbing.







77. Kuan Yin Stone, Freer Museum, Washington.



此國懸之  
客齊達  
茂生博士  
來見云衆  
之十數年  
而未得因  
舉以持贈  
省而辰二  
月鏡宇又  
題

此鎮宅龜  
蛇國碑石  
成都府署  
相傳為吳  
道子筆大  
有靈應  
梓生觀察  
相贈當寶  
貴之  
鏡宇昌海家題  
於津門且佳為佳  
癸酉年七月



78. The struggle of the tortoise, and snake. Photograph of a rubbing of the stone in the yamen of the former Prefect of Ch'êng-tu, Ssü-ch'uan province.







聖文金刊



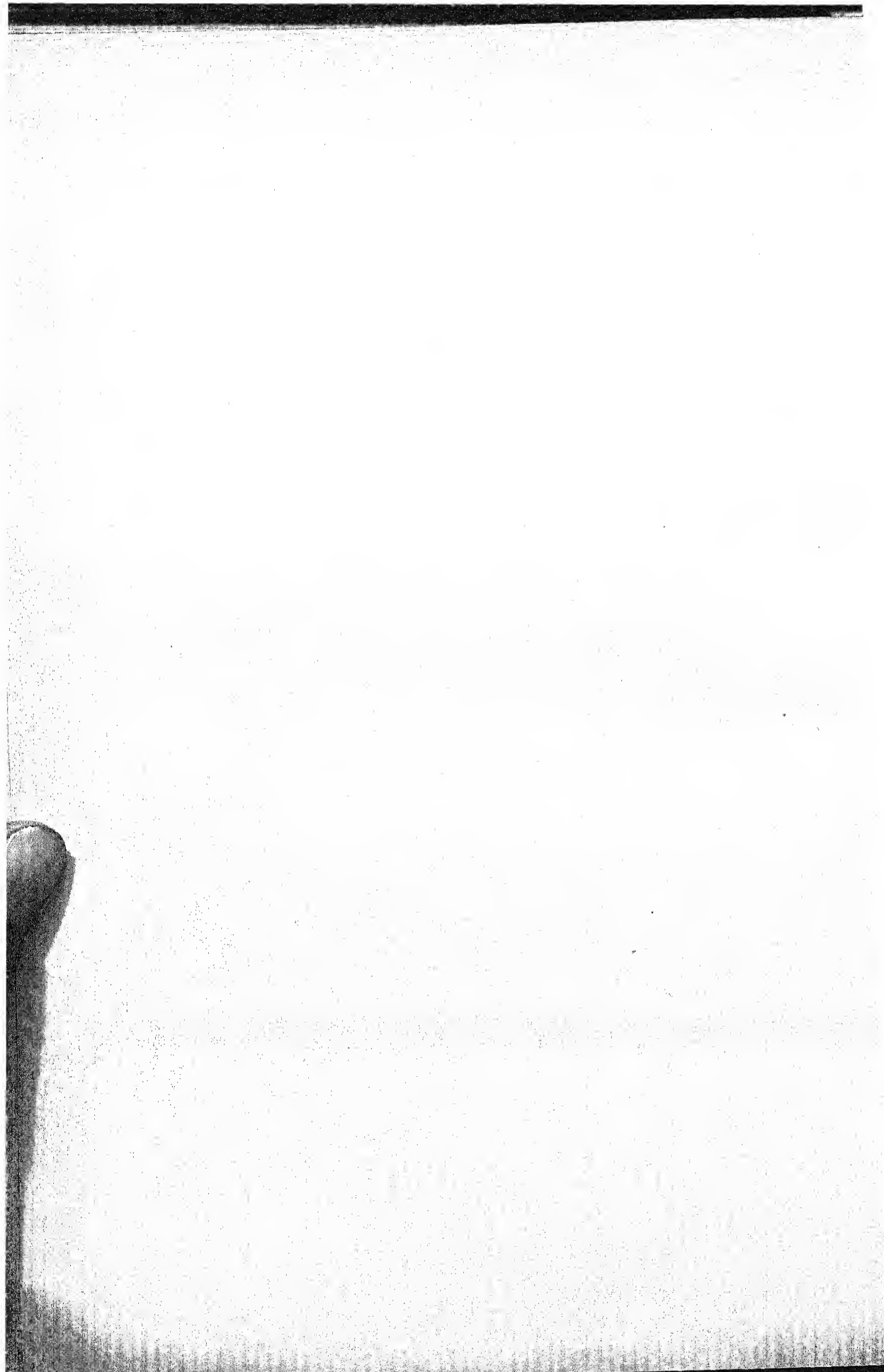
79a. Ming dynasty style of carving of Sakyamuni.





釋迦佛  
著衣之  
相也

凡化身佛  
相除手印  
及坐法標  
幟之外槩  
以是作為  
通式





### III

#### CALLIGRAPHY

Pictographic writing—Aesthetic product—Different from manuscripts—Attractive writing—Three essentials—Instruments used—Four periods—Six classes—Ten styles—Harmony—Constant practice—Literature of writing—The battle of the brush—The Pa Fa—Historical chart—The Three Discourses—Writers of Successive Dynasties—T'ieh—Ta Kuan T'ieh—Specimens of writing.

The art of writing which holds the highest place among the arts of China is a direct descendant of the inscriptions on bronzes and stones described in the preceding chapters. The earliest bronze inscriptions show that written characters were intended to convey ideas not only accurately but also artistically. Such a desire could be realized in the writing of a pictographic or ideographic language more easily than in that of an alphabetic one. Even when signs were introduced to represent the sounds of the ancient Chinese speech they were shapes rather than letters and could easily be combined with pictographic roots into an artistic whole. The development of the written language has been always along lines consistent with artistic expression and in this respect it has been unique. The lettering and writing books of the West which have been collected in various museums, notably in the Berlin and the Metropolitan, New York, contain typical examples of handwritings but their artistic value compared with that of contemporaneous western painting or sculpture is small; whereas in China the most highly prized artistic treasures of all ages are specimens of calligraphy whether found on bronze, stone, silk or paper. Here it is the *arte subtilissima* and also *rara arte*, two descriptive terms which I have borrowed from famous writing books in the Metropolitan Museum.

Calligraphy as understood in China means more than elegant penmanship. (Fig. 80). It is an aesthetic product of surpassing beauty capable of exciting the deepest emotions. Its graceful lines beautified early bronzes and immortalized crude mountain boulders. Its enriching influence on painting will be discussed in a later chapter. Calligraphy is the centre and crown of the art of China. Although almost no attention has been paid by foreigners to its appeal there can be no doubt that calligraphy has always been considered by the Chinese as the highest and noblest expression of their artistic feelings. No other form of art has made such a continuous appeal to their deepest emotions. It was said by Sun Kuo-t'ing of the T'ang dynasty in his *Shu P'u* that calligraphy could only be produced when the writer is at leisure and in a happy

## SURVEY OF CHINESE ART

frame of mind, when he is writing to a friend or benefactor, when the weather is pleasant, when he has good ink and paper, and when he is in the mood. These antecedent conditions requisite for the production of beautiful writing are evidences of the way in which it has excited aesthetic feelings in China.

Calligraphy occupies a place different from that of manuscripts in western lands. (Fig. 81). In the preparation of papyrus or parchment manuscripts, and especially of those that were illuminated, great care was taken by the Egyptians, the Greeks and the Romans, but the artistic appeal came from the striking appearance of a whole page with its bright colors, whereas in China it has come from the way in which each separate character is written. Characters vary in the number of strokes of which they consist just as our words vary in length according to the number of letters; and their artistic appearance depends upon the way in which the writer arranges their component parts. There is no fixed rule for the thickness or thinness of lines and one is free to choose his own style of shading but with the limitation that due balance and rhythm shall be maintained in the sequence of characters.

Calligraphy originated in the artistic impulse to make pictograms as attractive as possible. Such characters as lung for dragon, or lu for deer, or ch'ê for chariot (Fig. 82) were drawn in shapes easily identified and yet not slavishly delineated. This desire to make beautiful symbols seems to have absorbed all the pictorial ambitions of early China, leaving no leisure for the development of painting as a separate art. It was not until the forms of written characters had been stabilized into uniformity during the Ch'in-Han period that painting branched off into an independent career. The characters previous to that time were a combination of painting and writing. This fact determined the later development of writing and made it for all time a part of the art heritage of China. Uniformity in the writing of characters created new problems for the calligraphist and made his task more difficult than it had been in the writing of bronze inscriptions where greater freedom had been possible, but these problems were successfully solved.

There have been various standards set up by Chinese critics for judging beautiful writings. Whatever minor differences appear in these standards they all agree on three essentials. (a) The brushstrokes must be vigorous. Whether the character has few or many component strokes each one must exhibit strength. It may be a very short line or only a dot or a hook but it cannot lack this quality of vigor. This kind of skill can only be obtained by careful development of the muscles of the arm and hand. (b) There must be balance or rhythm. Characters with only one stroke and those with a few strokes must fit into the sequence so that the line of characters viewed either perpendicularly or horizontally looks balanced. This quality of balance may be said to refer to the form of written characters. (c) The third essential is known as spirit or spiritual impulse. The artistic spirit of the writer must control the style of his writing. Characters may be written with strength of brush strokes and with perfect balance and

## CALLIGRAPHY

yet be lifeless or in other words powerless to excite admiring emotions in the beholder.

These three qualities must be present in all examples of calligraphy. There have been several styles of writing and in the same style there have been notable variations by famous writers but, whatever the style or whoever the writer, writings are judged beautiful only when they possess these three essentials. There are many examples of good writing which have the first two qualities but are lacking in the third essential of inspiration and are therefore excluded from the highest grade of calligraphy. Some writers expand these three qualities into four. These are *shên*, *ch'i*, *yün* and *wei*, terms which are not easy to define with single English words. Their meaning is however quite clear. *Shên* means a style which is full of spirit, energy or vivacity while *ch'i* describes the strength of brush strokes. *Yün* is the rhythm or balance and *wei* is the aesthetic quality.

Various instruments for writing were used in ancient times. The models for the inscriptions on bronze vessels were written with a brush and coloring matter. The brushes used must have been very fine in order to make thick and thin shades in the strokes. The instrument used for writing on bamboo slips had a sharp point like the stylus. For writing on jade tablets during imperial audience a jade instrument with two or three points of different sizes was used. I have also in my collection a bronze instrument adapted probably for use in writing inscriptions with paint on the surface of stones making them ready for the carver. In the Commentary on the Shang Shu it is said that when writing the Spring and Autumn Annals Confucius used a *pí* for writing and a *hsiao* for erasing. This writing was of course on bamboo slips.

The unification of the form of Chinese writing which took place in the Ch'in-Han period, say during the two centuries before and after the Christian era, was contemporaneous with the invention or perfection of the processes of making fine pointed brushes, lampblack ink and wood paper. Uniformity in the written characters and the provision of the needed equipment of brushes, ink and paper made possible the rise of calligraphy as a special form of art. From this time onward calligraphy and painting, though using the same brushes, ink and paper, became separate arts. Calligraphy is older than painting and still retains its premier place.

In chronological order, it is usual to divide Chinese writing into four periods. The first is that of ideographs on early bronze vessels, and such writing is known as *chung ting tzü*. The second is that of seal characters, *chuan shu*. This period is subdivided into that of the "greater seal," *ta chuan*, said to have been introduced by Shih Chou about B.C. 800, and the "lesser seal," *hsiao chuan*, introduced by Li Ssü (died B.C. 208), a minister of the First Emperor. The third period is that of official writing, or the so-called clerical style, *li shu*, by which is meant an established style in which the exact number of strokes has been definitely fixed and is strictly adhered to. It might be described as the period when a fixed "spelling" of the characters became recognized and when freedom of individual writers in the use of fewer or more strokes in writing

## SURVEY OF CHINESE ART

an ideograph ceased. The last period is that of the k'ai shu, model style, introduced by Chung Yu (died A.D. 230) and has been in continuous use down to the present time. Another method of distinguishing the various kinds of writing is to divide them into six classes: (1) greater seal, ta chuan, (2) lesser seal, hsiao chuan, (3) official writing, li shu, (4) draft or manuscript writing, ts'ao shu, (5) running or cursive writing, hsing shu, and (6) model writing, k'ai shu. These six styles were illustrated during the Yüan dynasty in the writing of the Thousand Character Classic by Chao Mêng-fu, the manuscript of which is in the Government Museum. (Fig. 83). It forms a good standard for judging these six styles. In addition to the foregoing six classes there is another style now known as the Wei Pei which is highly regarded. It is the style used on stone tablets in the Northern Wei dynasty but it is not attributed to any one writer. It stands in a class by itself and may be spoken of as the "tablet style." A specimen of the Wei Pei style is seen in illustration 84.

A more detailed division of the period of development is that adopted by Chang Huai-kuan, of the T'ang dynasty, one of the foremost authorities on calligraphy, who indicates the periods by his classification under ten different styles of writing: (1) Ku wên, ancient writing as introduced in legendary times by Ts'ang Chieh; (2) greater seal, ta chuan, invented by Shih Chou and resembling designs; (3) Chou wên, writing as developed by Shih Chou, without reference to designs; (4) lesser seal, hsiao chuan, as used by Li Ssü in the third century B.C.; (5) Pa fên style, which literally means an eighty per cent style—referring to the work of Wang Tz'ü-chung, of the Ch'in dynasty, who contracted the style of the "lesser seal" of Li Ssü by a subtraction of twenty per cent (hence the name Pa fên shu, "eighty per cent style of writing"); (6) Li shu, official writing, invented by Ch'êng Miao, third century B.C., of the Ch'in dynasty; (7) Chang ts'ao style, which means characters which can be hastily written, though fashioned after a good model; (8) Hsing shu, or running style; (9) Fei pai style, by which is meant characters written so that the hairs of the brush separate, leaving blank spots not covered with ink (this is a style used by Ts'ai Yung, of the Han dynasty); (10) Ts'ao shu, which are frequently spoken of as "grass" characters but which really mean the hastily written characters found in the draft copy of an official document before it is written in fair hand. This detailed sketch of the growth of writing is sufficient to give a clear idea of the approximate dates at which changes were made.

Some characters are written with few strokes, others with many, but in every instance the arrangement of the strokes must present a beautiful and harmonious appearance. Each character must also fit into line with the characters which precede and follow as well as with those in the columns to the right and left. Each great writer has his own method of producing balance and harmony and it is this achievement which constitutes his "style" of writing. Such perfection in being able to make the kind of stroke desired in any part of the character can only be attained after many years



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of constant practice in keeping the fingers and wrists supple and vigorous. No great writer neglects constant practice just as no pianist can afford to do so. In this and many other respects calligraphy resembles music. Calligraphy is a harmonious arrangement of written characters as music is of tones and this harmony of arrangement in both arts is designed to express and appeal to the emotions.

One who wishes to become a good writer must, as in the case of music, study the great masters. The names of these calligraphists are known to everyone who aspires to be a gentleman and scholar, and representative examples of their writings are easily procurable at a small cost. It was due to the foresight of T'ai Tsung, the first emperor of the T'ang dynasty, that we have so many examples of early writings. He collected all the specimens which he could find and had them incised on stone tablets. This example was followed by the Sung emperors and especially by Hui Tsung who made the Shun Hua Ko collection of manuscripts. The emperor Ch'ien Lung helped in this work by his preparation of the San Hsi T'ang collection. China is therefore richer in manuscripts of its scholarly writers than any other country. Calligraphy is indeed a remarkable exhibition of the love of artistic expression in a form possible only to a nation using ideographs for writing.

There is an extensive literature concerning calligraphy in which there is detailed discussion of writers and their methods. The earliest essay is by Ts'ai Yung of the Later Han dynasty and is called "The Nine Positions"—chiu shih. It describes the way in which the brush should be held in order to make beautiful strokes and states that if these nine principles can be mastered one may become a good writer without an instructor. The essay which is best known and which has influenced all subsequent books was written by Mrs. Wei, Wei Fu-jên, of the Chin dynasty. It is called Pi Chên T'u, a plan for the battle of the brush, or literally Brush Battle Plan. It divides a character into seven component strokes, all of which must be written with a strong steady arm. The strength of muscle needed for good writing suggested to this authoress a plan of battle and gave her the title of her essay. The seven parts are as follows:

- |   |  |
|---|--|
| —<br>dash                                 | — like a continuous, horizontal cloud (stratus), scarcely visible but with a definite outline; |
| 、<br>dot                                  | — like a stone falling from a high precipice, bumping as if it would break to pieces;          |
| 丿<br>down-stroke to the left              | — sharp enough to sever the horn of a rhinoceros or the tusk of an elephant;                   |
| ㇏<br>down-stroke to the right with a hook | — like the firing of a heavy charge from a catapult;   |

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<p>  down-stroke perpendicular</p>	<p>— as straight as the drooping branch of an old vine;</p>
<p>∖ wave-like stroke</p>	<p>— like the breakers on a coast line or like streaks of lightning;</p>
<p>丿 bow-like stroke</p>	<p>— like a taut arm or a stiff bow.</p>

Mrs. Wei further likens these seven strokes to a careful plan for decapitation, a punishment which was of common occurrence in the stirring times in which she lived. It seemed to her as if each stroke should be so well planned and so strongly delivered that with one effort bone could be separated from bone and sinew from sinew.

The great calligraphist of the T'ang dynasty, Ou-yang Hsün, added another stroke ~ which he described as a thin crescent like that of the new moon. This added stroke made eight in all and since Ou-yang's time the principles of good writing have been known as Pa Fah, the eight brush-strokes. This Pa Fa was illustrated by Chang Huai-kuan of the T'ang dynasty by the use of the character yung in which are found all of these eight strokes. His method is called Yung Tzŭ Pa Fa (Illustration 85). In this illustration the dot at the top of the character is called ts'ê, sidelong; the dash is called lê, the bridle-bit; the perpendicular stroke is called nu, meaning strength; the hook at the bottom of the stroke is called a yüeh because it looks like a foot in the act of kicking; the up-stroke to the right is called ts'ê, a staff, and the down-stroke to the left lüeh, a flogging stick; the seventh stroke is cho, like the peck of a woodpecker, and the eighth chê, like the slash of a sharp weapon. These are the figurative terms used by Chang Huai-kuan to illustrate his idea as to the forceful way in which each stroke should be conceived and written.

The other essays of the T'ang and Sung dynasties on this subject may be passed over in this brief outline and attention called to one written by Chêng Piao of the Yüan dynasty in which he gives an historical or geneological chart of the great writers from which I have made a selection of the most important ones:

Ts'ai Yung	A.D. 133-192
Chang Chih	
Chung Yu	D. 230
Wei Fu-jên	A.D. 4th cent.

## CALLIGRAPHY

Wang Hsi-chih	A.D. 321-379
Wang Hsien-chih	A.D. 344-388
Chih Yung	(a priest)
Yü Shih-nan	A.D. 558-638
Ou-yang Hsün	A.D. 557-645
Ch'u Sui-liang	7th cent.
Chang Hsü	8th cent.
Yen Chên-ch'ing	A.D. 709-785
Liu Kung-ch'üan	A.D. 778-865
Huai Su	8th cent.

These are the great names in calligraphy down to the close of the T'ang dynasty. This author also gives a list of writings which should be taken as models for an average student from the eighth to the twenty-fifth years of his age.

Another long jump may be taken from Chêng Piao of the 14th cent. to Pao Shih-ch'ên, an author of the last part of the 18th and the opening of the 19th cent. who wrote three discourses known as the An Wu San Lun. In the first of these the author discusses his own experiences in learning to write. These are valuable, for the reason that even with good instruction and diligent work he failed to become a calligraphist. In the second discourse he describes in detail the various exercises in methods of holding the brush and in making strokes as taught to him by his various masters. The most important of the three discourses is the last in which he gives his own interpretation of the Pa Fa and the Yung Tzû Pa Fa. He criticises earlier writers for placing too much emphasis upon the strength of brushstrokes and asserts that reserve is equally important. He also introduced the new term Nine spaces, *chiu kung*, based upon the character 井 which means a pit or well. He insists that in writing characters the central space of each one should be first determined. After this has been decided it is easy to fill in the surrounding spaces no matter whether the character is written with many or few strokes. Sometimes the central space is a blank but the blank spaces of a character are as of much importance as the strokes. These three discourses have had a controlling influence on the method of all modern writers, even upon those who have not known of their existence or of their author.

In a preceding paragraph a list of writers down to the end of the T'ang was quoted from the essay of Chêng Piao. This list should be supplemented by the four great

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calligraphists of the Sung dynasty, Su Shih, Huang T'ing-chien, Mi Fei and Ts'ai Hsiang. These four stand in a class by themselves and are the models for all subsequent writers. They absorbed in their own styles all the good points of their predecessors. In the Yüan dynasty there were Hsien-yü Shu and Chao Mêng-fu; in the Ming dynasty Wên Chêng-ming, Chu Yün-ming, Wang Ch'ung and Tung Ch'i-ch'ang; in the late Ch'ing dynasty Chang Chao, Wêng Fang-kang and Liu Yung. In addition to these whose names are mentioned there were scores of others who were justly distinguished as good writers and whose calligraphy should be noted by any one who makes an exhaustive study of this subject; but the names given above stand out as those of the great masters.

Specimens of the writings of the famous writers have been preserved, some in their original form as written on paper or silk and others in the form of rubbings taken from stones on which they were incised. Such original rubbings when bound as albums are called t'ieh; when taken from tablets they are also called pei t'ieh. When the originals have been reproduced on stone, wood or metal these secondary rubbings are usually called fah t'ieh, and in this form are widely circulated among those who aspire to improve their handwriting. This term fah t'ieh is also used in the general sense of a copy book.

Collections of famous t'ieh have been made by great scholars and by the Imperial Household. During the Northern Sung dynasty two collections were made, (1) Shun Hua Ko T'ieh, A.D. 990-995, by the emperor T'ai Tsung, to which reference has been made in a preceding paragraph, and (2) Ta Kuan T'ieh, A.D. 1107-1111, by the emperor Hui Tsung. This second collection was only the repairing and emendation of the earlier Shun Hua collection. The Ta Kuan T'ieh, (Fig. 86) which is now in my own collection, is an abbreviated name of the Ta Kuan T'ai Ch'ing Lou T'ieh. The stones from which this rubbing was made were placed by the orders of the emperor Hui Tsung on the ground floor of the T'ai Ch'ing Lou palace and the full name of the rubbing was taken from this location. The Ta Kuan T'ieh is perhaps the best-known Sung rubbing in existence. It gives the appearance of real script, preserving well the nervous strokes of the inimitable Wang Hsi-chih. It came into my possession from the collection of Mr. Yang Ying-po. It has annotations by many scholars, but chiefly by Wêng Fang-kang. During the Southern Sung dynasty there was the Shun Hsi collection of the emperor Hsiao Tsung, which was an attempt to reassemble the collection of Shun Hua which had been dispersed during the evacuation of K'ai-fêng, the capital city of the Northern Sung. During the late Ch'ing dynasty the emperor Ch'ien Lung made a collection which he called San Hsi T'ang Fah T'ieh. It was designed as a guide and encouragement to calligraphy. Among private collections the most famous have been those of Mi Fei of the Northern Sung dynasty called Pao Chin Chai T'ieh, of Wên Chêng-ming called T'ing Yün Kuan T'ieh, and of Tung Ch'i-ch'ang called Hsi Hung T'ang T'ieh, the two latter both of the Ming dynasty. But apart from these it may be said that every serious scholar is the owner of some t'ieh, however poor it may be as a reproduction of the original.



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It has already been stated in the chapter on stones that the handwriting of Li Ssü may be seen on the tablet at T'ai Shan, that of Ts'ai Yung on the fragments of the Han dynasty stones on which parts of the classics are inscribed and that of Chung Yu on the Shang Tsun Hao Pei and the Shou Shan Pei. The only specimens of those of Chang Chih and Wei Fu-jên are found in the Shun Hua Ko T'ieh mentioned in the preceding paragraph. There are now no examples of the actual writing of Wang Hsi-chih or of his son Wang Hsien-chih but there are T'ang and Sung rubbings of the stones on which the emperor T'ai Tsung of the T'ang dynasty caused their writings to be cut. (Fig. 87). In the Palace Museum there are three excellent specimens, one called Yüan Huan T'ieh and two called Ch'i Yüeh Tu Hsia. There is another rubbing called Hsing Jang T'ieh which is evidently a copy made by the shuang-kou process of first tracing an outline of the characters and then inking the enclosed spaces. The best known rubbing of the writing of Wang Hsien-chih is the Lo Shên Fu. Another example is the Sung Li T'ieh in the Palace Museum. In the Government Museum there is a scroll attributed to the priest Chih Yung but it is of doubtful authenticity.

We come to firmer ground in specimens of the T'ang dynasty writers. The original of an inscription on a tablet in the Confucian temple, Ch'ü-fu, was written by Yü Shih-nan. An unusually good example of the writing of Ou-yang Hsün is the Sung dynasty rubbing of the Thousand Characters, *ch'ien wên*, in the cursive style. Ou-yang usually wrote in the model, *k'ai*, style and all the twenty three examples recorded by Chêng Ch'iao in his *Chin Shih Lüeh* are in this style. This makes the Thousand Characters in the cursive style so remarkable that Shêng Hsi-ming of the Yüan dynasty said of it that in this style of writing Ou-yang had abandoned the timorous spirit of the priest Chih Yung and had appropriated the sinews and marrow of the brush-strokes of Wang Hsi-chih. The Palace Museum has published a reproduction of the three rubbings of the writing of Ch'u Sui-liang. This calligraphist also wrote the tablet in front of the grave of the Taoist priest Mêng which is known as the Mêng Fah Shih Pei. A rubbing of this inscription is one of the four precious manuscripts in the possession of the Li family, Li Chia Ssü Pao. In the Government Museum there is a hanging scroll on which is mounted a rubbing of the writing of Chang Hsü and there is a similar one in the Palace Museum, but neither of them is well-authenticated. In the case of Yen Chên-ch'ing, a genuine specimen of his calligraphy has been reproduced in the weekly bulletin of the Palace Museum, Nos. 165-183. The rubbing of the beautifully written Diamond Sutra, *chin kang ching*, by Liu Kung-ch'üan is no longer in China. There are two rubbings of the writings of the priest Huai Su in the Palace Museum, one genuine and one a copy. The genuine rubbing has been published in the weekly bulletin of the Palace Museum Nos. 105-134. The foregoing brief summary indicates the material which has been made available for present-day students through the foresight of patrons of calligraphy in the early dynasties in transferring good specimens from perishable silk or paper to the more permanent medium of stone. But even some of these inscribed

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stones have disappeared and their records have again in their turn been preserved by rubbings on paper.

Actual specimens of the handwriting of the four great writers of the Sung dynasty, viz. Su, Huang, Mi and Ts'ai are found in the Palace Museum (Fig. 88). There is one album called Ssü Chia Mo Pao containing genuine examples of each of these four masters of the brush. There are also five other wonderful albums in the Palace Museum and several in the Government Museum which combine examples of the writing of these four with that of other less distinguished calligraphists (Fig. 89). An excellent example of the writing of Hsien-yü and Chao (Fig. 90) of the Yüan dynasty is found in an album in the Palace Museum. Examples of the writings of Wên, Chu, Wang and Tung of the Ming dynasty (Fig. 91) are easily available in the Palace and Government Museums. Good specimens of their artistic penmanship can also be seen in a book of Ming dynasty fans in the Metropolitan Museum. Only three writers in the late Ch'ing dynasty have been mentioned, Chang Chao (Fig. 92), Wêng Fang-kang and Liu Yung, but there are many others who are held in high esteem for their beautiful writing. On the whole the average penmanship of the scholars of the Ch'ing may be said to have been better than that of the scholars of any previous dynasty and this was due to the strict requirements of the civil service examinations.

## LIST OF ILLUSTRATIONS

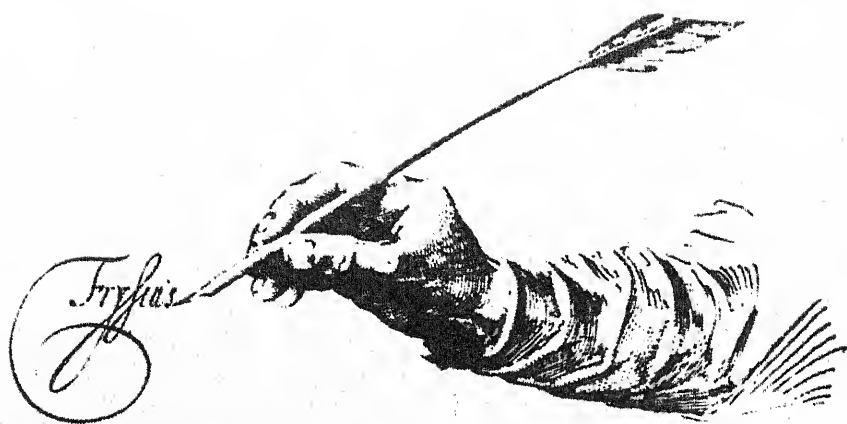
### III.

#### Calligraphy

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Deze lereen se wyen met zyn Vande Denerader lre  
Gelyk deefigueren zyn aen Soo zal te wyen te Peter yon.  
Mae

80. A specimen of good penmanship, Metropolitan Museum.



Caxa llana al vso antiguo.

Nos los aseguradores que a baxo  
desta cedula firmaremos nuestros  
nombres. conuiene asaber Juan de  
montaluo, E antonio aluarez mal-  
donado Vecinos desta ciudad de Se-  
uilla. Otorgamos E conocemos qu  
a seguramos a vos antonio mar-  
tinez de los santos vecino desta di-

cha.  
Francisco Lucas lo escreuia en  
Madrid Año de M<sup>o</sup> 2  
1xxii







82. Inscription on Nien Yu, a wine pot. The first character represents two persons seated on a two-wheeled chariot drawn by two horses.







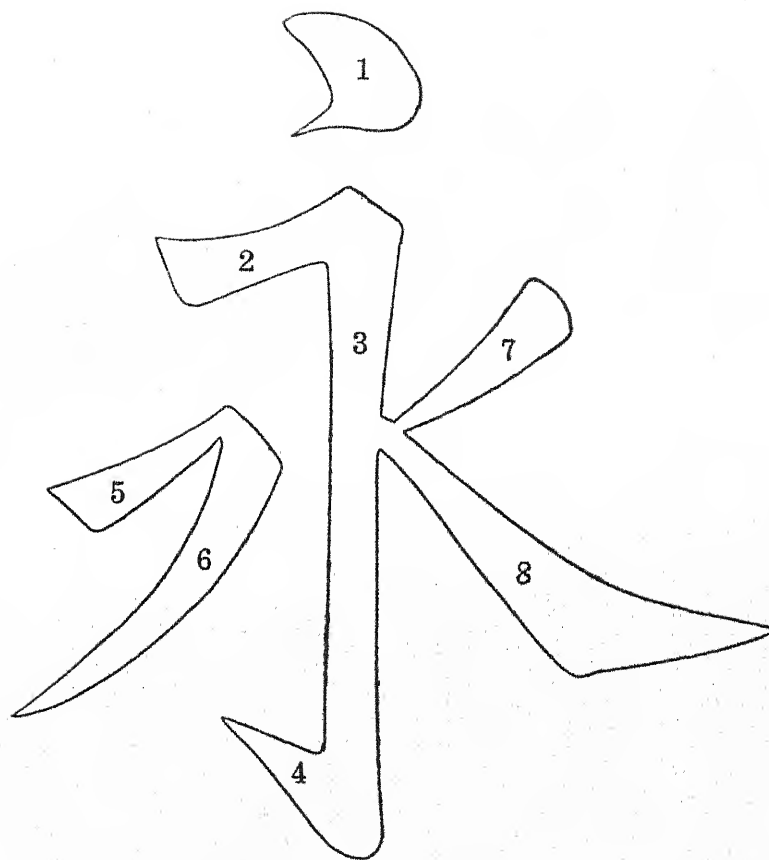


本校創始人盛公紀念碑

公諱宣懷字杏蓀江蘇武進人也公之勛名事業著  
在國史無俟敷述光緒丙申公奏撥輪電兩局銀十  
萬兩度地於上海之西徐匯之北建設南洋公學經  
營規畫一皆公總其成甲辰之秋公被命會議商約  
本校遂改隸商部後又屬交通部然遵循舊章迄今  
二十餘年國中學校林立而規模之宏遠成績之燦  
著率推本校為東南諸省之冠皆公之力也丙辰三  
月公薨同學諸子既為位以祭之復追念創始之功  
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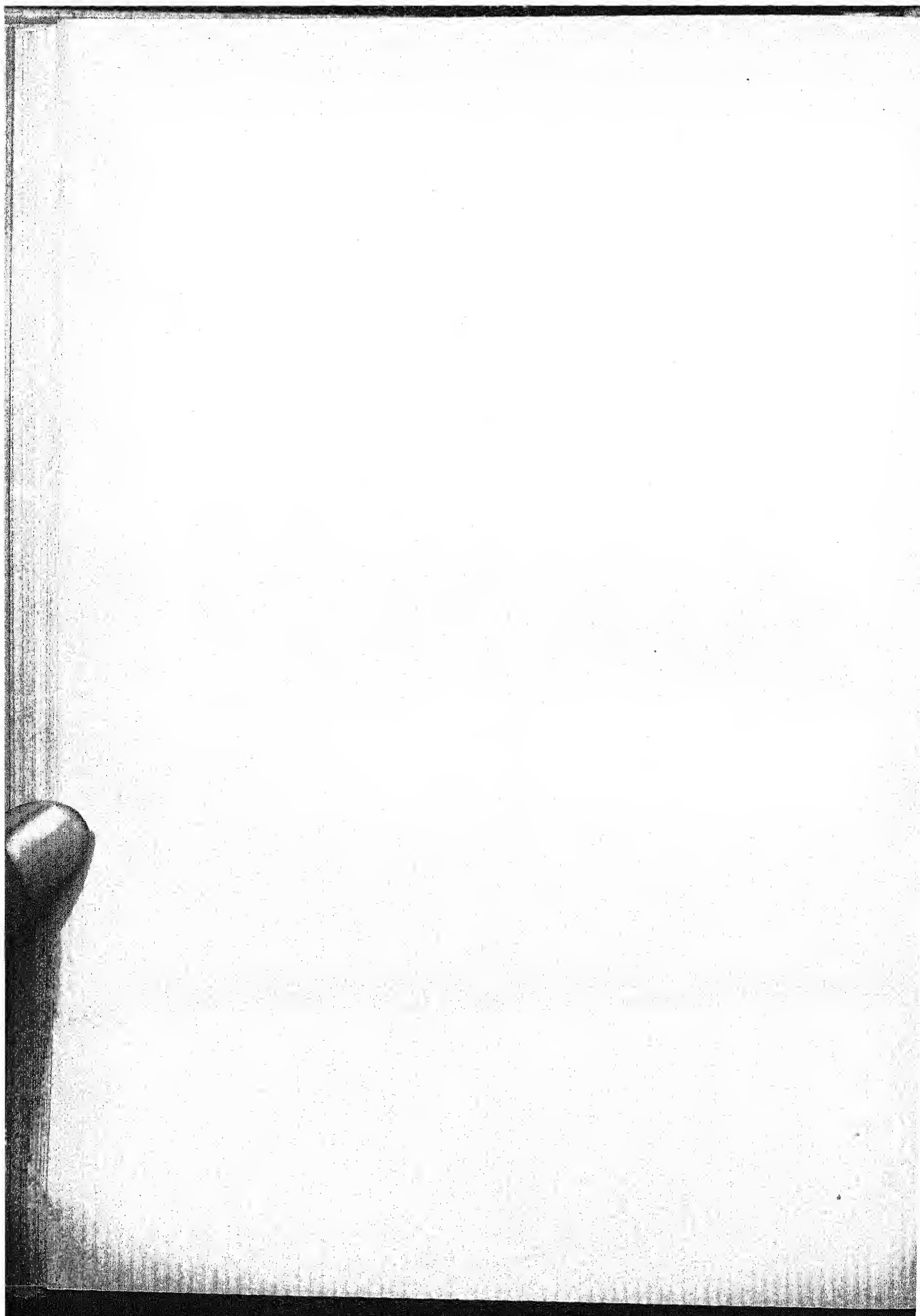
歲在己未冬月南洋公學同人敬立





85. The Eight Brush-strokes of the character yung, Yung Tzŭ Pa Fa.

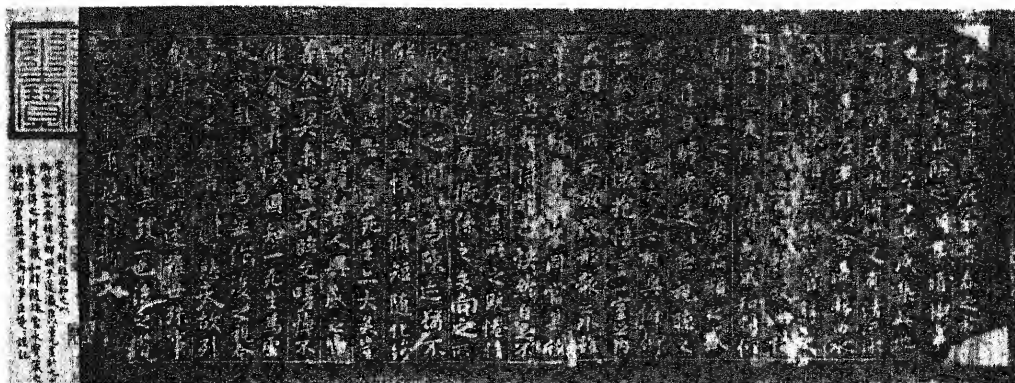
1. The dot, ts'ê.
2. The dash, lê.
3. The perpendicular stroke, nu.
4. The hook, yüeh.
5. The up-stroke to the right, ts'ê.
6. The down-stroke to the left, lüeh.
7. The down-stroke to the left, cho.
8. The down-stroke to the right, chê.











87. The Ting-wu copy of the Lan Ting Script by Wang Hsi-chih. In the Old Palace Museum.





家曆自離都至南京長年  
 自感傷寒七日遂不起此  
 南歸時為榮者不意災禍  
 如此動息感念家廟何可  
 言也承承及書并永平信蓋  
 用悽惻旦夕度江不及相見  
 依詠之極謹奉多紙為  
 謝不宣 哀如字

杜君長官官下

七月十日

貴翁承書後 老兒泣血

永平二年曾於途中馳信報之

88. The Tu Chun Script written by Ts'ai Hsiang, A.D. 1011-66, Sung dynasty. In the Old Palace Museum.



展霜正臘晨早見幾枝新  
 預荷東皇化俞西北苑春  
 旗槍雖不類苻孽似堪倫  
 已有清榮謝終難混棘蓁




89. Script written by the Emperor Hui Tsung, Sung dynasty. In the Old Palace Museum.





陸氏文帳系高宗  
 以名筆寫之其更  
 顯逸時出法度之  
 外惟系有法特為  
 古之字家所重  
 粗大得六字  
 至此乃大壞  
 不可復理  
 此伯家真迹

陸氏文帳



90. Script written by Hsien-yü Shu, Yüan dynasty. In the Old Palace Museum.



襟平原遠而極目  
兮蔽荆山之萬峯  
路遙遙而脩迴兮川

臨漾而濟深

伍李北海書

其四







而樂耶其必曰先天下  
樂而樂乎噫微斯人吾  
十五日  
黃公屬余書文正公詩並



## IV

### PAINTING

Its origin—Connection with writing—Mural paintings—Paintings on silk and paper—  
The renaissance—Classification—Figure painting—Landscape painting—Painters of  
animal and vegetable life—Masterpieces—Contrasted with western painting—Copies—  
Judging pictures—Government encouragement.

The origin of painting in China must have been as early as the most ancient specimens of decorated bronze vessels or as the figures carved on tortoise and other bones. At first it may have been little more than drawing but colors were soon introduced as evidenced by the white, black and red colors found on the earliest specimens of pottery vessels. Tradition traces map-drawing to the Chou dynasty and during that period designs must also have been drawn for the decoration of ceremonial garments, flags and headgear, of bronze vessels, of doors and screens. There are stories more or less fabulous in the writings of the philosophers Chuang Tzŭ and Han Fei Tzŭ concerning painters and painting. The plans for the decoration of the magnificent palaces which the First Emperor built at Hsien-yang in the Third Century B.C. must have been drawn in great detail. We know from the Han history that the palaces of that dynasty had mural paintings of historical scenes and figures. It is probable that these paintings drew their inscription from the same source as the stone carvings of Wu Liang Tz'ŭ and Hsiao T'ang Shan. The use of oil-paint was of very early date. This is corroborated by the Han dynasty finds of Japanese experts in Northern Chosen among which there are excellent lacquer specimens and by lacquer pieces in the graves of the Chou dynasty at Old Loyang. It may be taken for granted also that water colors, i.e. paints prepared by the aid of water and glue or gum, were well-known, as there were resiniferous trees in the vicinity of the Han capital at Ch'ang-an. The production of the finely-pointed writing brush in the Third Century B.C. as the culmination of a long process of making coarse brushes made it possible to spread colors on woven silk which had already been in common use for making robes during previous centuries. In view of these historical facts the references by several authorities to Mao Yen-shou, who lived during the reign of the emperor Yüan Ti (48-32 B.C.) of the Han dynasty, as the earliest known painter are quite credible, for an artist at that time had at hand all the materials necessary for his work.

Painting and calligraphy developed side by side. At every stage of its growth painting has been influenced by calligraphy, which has always maintained its primacy

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as the greatest of all artistic achievements. Painting in China has a background different from European painting which stretches back to and is developed from the decoration of the tombs of Egypt, the painting on Greek vases, the portraiture of the Romans, the Byzantine mosaics and medieval panel painting to Giotto and thence to the Renaissance. Step by step in its progress western painting was joined with sculpture and architecture but in China its companion was calligraphy. In other words it may be said that western painting is plastic in its ideals while that of China is graphic. The former lays emphasis upon the management of light and shade in such a way as to bring figures into relief and thus produce sculptural effects. It also represents streets, buildings, galleries and interiors with geometrical perspective. But in Chinese painting brush strokes have been all important—strokes which could compare in delicacy, harmony and strength with those of calligraphy. It has been said that painting with the Egyptians was a record, with the Etruscans an ornament, and with the Greeks an art. Painting in China has passed through all of these three stages in its historical development, but in each one of them it has been dominated by writing and hence it may be said that with the Chinese painting is calligraphy. It is evident from an examination of a good specimen of ancient bronze vessels that greater pains was taken with the inscription than with the decoration; and on early stone tablets the calligraphy is usually of a better artistic quality than the scene depicted by an artist. It was not until both calligraphy and painting threw off the shackles of tradition during the Chin dynasty that the calligraphist Wang Hsi-chih and the trio of painters Ku K'ai-chih, Chang Sêng-yu and Lu T'an-wei caused these twin arts to pulsate with "life." It was life, vitality, that Hsieh Ho, A.D. 475, emphasized in the first of his six Canons of painting and in this he was but reflecting the new methods which had been introduced into the art by this remarkable trio. Their work may be compared to that of Apollodorus of Athens whom Pliny speaks of as representing things "alive." Chang Yen-yüan in his essay on the "Records of Famous Painters"—*Li Tai Ming Hua Chi*—compares these three artists and says that Chang Sêng-yu could paint flesh, Lu T'an-wei could paint bones, but only Ku K'ai-chih could paint the spirit. It was this introduction of spirit, life, into painting that made this period of the Chin dynasty, A.D. 265-420, the real starting point of Chinese painting as we now know it. Their method of holding the brush with the elbow suspended (*hsüan wan*) and hand extended made the strokes of these early artists and writers freer and stronger than those of their successors who rested the forearm on a table. Their strokes were bold, *pi chien*, as may be seen in the case of Wang Hsi-chih of whose writing the *Ta Kuan T'ieh* (see p. 44) preserves a remarkably vivid rubbing.

During this period, according to records quoted by the *Shih Ku T'ang Shu Hua Hui K'ao*, many temples were decorated with mural paintings. Ku K'ai-chih and Chang Sêng-yu painted panels for the *Wa Kuan Ssü*—Temple of Earthenware Coffins, in Nanking. Chang Sêng-yu also painted the walls of the *Hui Chi Temple* in Hupeh province and *Shih Tao-shih* those of the *Lung Kuang Temple* in the same province.



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Unfortunately no specimen of these mural paintings has yet been found and no Chinese critic of the last three hundred years has suggested that any paintings on silk or paper of these artists have survived the ravages of time. There were many reproductions of their works and their styles during the T'ang and Sung dynasties, some of which may be seen in European and American Museums, but it is safe to say that no original paintings by these artists are in existence.

The earliest paintings on silk or paper known to modern Chinese writers on this subject belong to the T'ang dynasty. The founder of this dynasty T'ai Tsung, A.D. 627-650, started the remarkable work of collecting all the literary and artistic remains of previous dynasties which had been scattered during the long period of internecine wars intervening between the close of the Han and the opening of the T'ang dynasty. A list of the paintings by early artists in the collection of the emperor T'ai Tsung is given in the "Record of the Public and Private Collection of Chêng Kuan"—Chêng Kuan Kung Ssü Hua Shih. Chêng Kuan was the reigning title of T'ai Tsung. This "Record" was prepared by P'ei Hsiao-yüan, a contemporary of T'ai Tsung. In this book there is a list of two hundred and ninety-three paintings which were taken over by T'ai Tsung from the previous short-lived Sui dynasty. It is not known how many of these were genuine specimens and how many were reproductions of the supposed styles of early artists made under imperial supervision. This work of reproduction was later attempted by the artist-emperor Hui Tsung of the Sung dynasty in his album of "Copies of Ancient Paintings"—Hsüan Ho Lin Ku—now belonging to the Palace Museum. It is entirely probable that many of the paintings in the Chêng Kuan collection and all of those in the Hui Tsung album are solely imaginative conceptions of what the style of early artists was reputed to have been but they have the advantage at least of having been made by good artists who were familiar with the written accounts of the work of their predecessors. In the British Museum, London, in the Metropolitan Museum, New York, and in the Freer Gallery, Washington, are T'ang-Sung reproductions of the style of Ku K'ai-chih which also deserve most careful study.

The period of T'ai Tsung may be considered the renaissance of China's art as it was also of its literature. The date of this renaissance may be approximately designated as A.D. 700 just as that of western art may be given as A.D. 1400. It will thus be seen that Chinese painting as we now know it is earlier by seven hundred years than our western painting. This period of seven hundred years, i.e. A. D. 700-1400, was in China the Golden Age in which the great artists of the T'ang dynasty, Five Dynasties, Sung and Yüan dynasties flourished. We have records which give the names and brief biographical notes of these artists, together with lists of their paintings. Thenceforth the abundance of material in Chinese books relating to paintings is in great contrast to its paucity during the same period in Europe. These books record some paintings which have disappeared for centuries and give descriptions of them which are often sufficient to enable us to make an imaginative reconstruction of their composition, even though we

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may not be able to breathe into them the breath of life. They also record others which have survived the ravages of time so that it is now possible to compare extant paintings with descriptions of them made a thousand or more years ago. Poets also often referred to paintings and in surviving anthologies are found confirmations of the opinions of art critics. There are many such references in the poetical collections of Tu Fu, Li Po, Su Shih and others.

The Hsüan Ho Hua P'u classifies paintings under the following headings: (a) religious pictures, tao shih, of which there are four grades of excellence; (b) human figures, jên wu, of which there are three grades; (c) palaces, kung shih; (d) dragons and fishes, lung yü; (e) landscapes, shan shui, of which there are three grades; (f) animals, ch'in shou, of which there are two grades; (g) birds and flowers, hua niao, of which there are five grades; (h) bamboos, mo chu; and (i) vegetables, su kuo. These nine divisions can be reduced to three which are sufficient to include generally all classes of painting. These three are (a) figures, jên wu, which may include religious paintings, portraits, and paintings in which human figures are most prominent; (b) landscape, shan shui, in which may be included paintings of palaces and noted buildings; and (c) animal and vegetable life, tung chih, which comprises paintings of animals, birds and flowers, bamboos, and vegetables and fruits. This is an easy method of classification, but the usual method of Chinese books, such as the Ch'ing Ho Shu Hua Fang, is to follow a chronological order in their comments, for the reason that it is often impossible to classify artists as belonging exclusively to one class. The greatest of the painters chose all classes of subjects. Ku K'ai-chih was a landscapist as well as a painter of human figures. Li Kung-lin is as famous as a painter of horses and landscapes as of religious scenes. Chao Mêng-fu's subjects extended over a broad field. In my "Chinese Painting" I have followed the chronological method but for the purposes of this brief sketch it may be better to divide artists into classes according to the subjects which they usually chose for their paintings and to mention only those who lived not earlier than A.D. 700.

1. Among the painters of figures Wu Tao-yüan, or, as he is usually called, Wu Tao-tzŭ, of the T'ang dynasty stands supreme. His most famous scroll "The Presentation of Buddha" (T'ien Wang Sung Tzŭ) was formerly in the collection of the late Mr. Ching Hsien of Peking. Wu's work was chiefly concerned with Buddhist subjects. About the same time lived Yen Li-pên whose "The Tribute Bearers" is in the Government Museum. At the beginning of this same dynasty there was Wei-ch'ih I-sêng, a native of Khotan, who painted "The Heavenly King", formerly in the collection of Viceroy Tuan Fang. This painting is now in the Freer Gallery, Washington, where it is no longer attributed to this artist. Other artists of that period were Liu Shang, whose majestic painting of Kuo Tzŭ-i is in the St. Louis Museum, and Chou Fang, whose speciality was the portrayal of palace ladies. In the Southern T'ang dynasty which flourished at the same time as the first years of the Northern Sung there were

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Wang Ch'i-han, whose scroll "Reading", now in my collection, is annotated by Su Shih, his brother Su Chê and Wang Chin-ch'ing and labelled by the Emperor Hui Tsung (Fig. 93); and also Chou Wên-chü, a painter of women and children, to whom is attributed "Children at Play" in the British Museum. In the Five Dynasties Ku Hung-chung painted bibulous participants in palace banquets and the priest Kuan Hsiu portrayed the disciples of Buddha in scrolls one of which is reputed to have been in the continuous possession of the Kodai-ji Temple in Japan for the last eight hundred years. The Northern Sung dynasty produced Li Kung-lin who at his best painted with no less vigorous strokes than Wu Tao-tzŭ and who was a much more versatile artist. His "Five Hundred Disciples" in my collection, "The Drunken Priest" in the collection of Mr. Eugene Meyer, New York, "The Nine Songs" in the Palace Museum are masterpieces as is also his "The Three Religions" in the collection of Mr. Fêng Kung-tu, Peiping. Li is the greatest painter of religious figures in the history of Chinese art. In the Southern Sung was Liang K'ai whose "The Dancing P'u T'i" is said by Sei-ichi Taki to be "the most famed among the Ashikaga collections or, for that matter, among any other collection in Japan." Su Han-ch'ên of this same dynasty painted "Children at Play", "The Toy Peddler" and others in which children were represented. In the Yüan dynasty Wang Chên-p'êng in his "Family Training" depicts famous scenes in the lives of ten noted men including Confucius and the founders of the T'ang and Sung dynasties. In the Ming dynasty Ting Yün-p'êng, who copied the styles of Wu Tao-tzŭ and of Li Kung-lin, and Wu Wei, whose "The Divining Beggar" is in the Metropolitan Museum, were good artists, but the best portrait painter of this dynasty was the versatile Ch'iu Ying (1522-60). His "Dancing Women" (Wu Nü) in the collection of the late King Kungpa and his "Classic Gem" (Wên Yü T'u) in the Metropolitan Museum together with his "Noted Women of Antiquity" in my collection are excellent specimens of his work. The only artist of the Manchu dynasty who might be classed with the foregoing list was Lang Shih-ning, Joseph Castiglione, a Jesuit painter in the employ of the Emperor Ch'ien Lung. His portrait of a foreign woman with a dog, in my collection (Fig. 94), is a combination of Chinese and western methods.

The figure painting of the T'ang dynasty artists was done in long strong brush-strokes which revealed their mastery of the secrets of calligraphy but coupled with this was a mystic conception of majesty and sublimity. Li Kung-lin of the Sung dynasty shared the freedom from conventionalities of the T'ang artists but excelled them in his grouping and posture of figures as well as in the harmony of his fluid lines. His best work was in monochrome on paper but he also used colors when painting on silk. He is the only painter in Chinese history who attempted the balancing and blending of light and shade on the heads of his figures similar to the chiaroscuro of western painting. It is a pity that none of his successors developed his style. He was more human than the T'ang artists whose figures had a pitiless severe dignity. Li Kung-lin loved nature and the animal world. He placed his figures in beautiful landscapes such as he with his





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coterie of congenial souls, enjoyed in the Western Garden. For the gloomy austere figures of Wu Tao-tzŭ he substituted groups of saints watching a waterfall, loitering on a bridge or watching the antics of a stork as may be seen in his "Five Hundred Disciples." (Fig. 95). With Li the saints became kindly disposed and mild mannered. Ch'iu Ying of the Ming dynasty approached Li more nearly in his expression of psychic feeling than any other later artist but he was a man of less culture and could not put his material to such good use. Ming dynasty portraiture drifted into the conventionalism of the ancestral or funerary paintings which are now chiefly admired for their brilliant coloring, and the rigid formalism of the succeeding Manchu dynasty discouraged any desire to revive the early free styles of figure painting. (Figs. 96-101.)

2. The two names which are foremost in landscape painting are Li Ssŭ-hsün and Wang Wei of the T'ang dynasty. Li Ssŭ-hsün was the great-grandson of the founder of the T'ang dynasty and rose to the rank of a General in the army. Even among art critics he is generally known as "The Great General" (Ta Chiang-chün). Wang Wei was a scholarly genius who attained to the highest literary rank. He was not fond of the extravagances of Court life and sought the quiet of the open country. He built for himself a home in the mountainous district of the southern part of Lan-t'ien in Shensi province and called it Wang Ch'uan. This place became the subject of his famous poem and his famous painting. According to Ch'ên Chi-ju in his *Pi Chi*, Li Ssŭ-hsün, as the first of the Northern School of landscapists, represented grandeur and strength in landscape scenes while Wang Wei of the Southern School painted them in calmness and repose. In other words, one was the military point of view, the other the scholarly. Li Ssŭ-hsün left no paintings which have survived to our time. We have only such reproductions as "The Imperial Garden" (Fang Hu Lang Yüan) in the Freer Gallery and the "Jade Mountain" (Yü Shan) in the Old Palace. We are more fortunate in the case of Wang Wei, for in the Old Palace there is his "Snowy Valley" (Hsüeh Hsi T'u). Due to the support of Wang Wei later landscape painting tended toward calligraphic painting, a diversion of the scholarly class in which control of the brush was more important than artistic feeling.

During the subsequent period which included the Five Dynasties, the Northern Sung and the Southern Sung dynasties, landscapists dominated the art of painting. They may be conveniently divided into artists of the Northern School, those of the Southern School and eclectics. Of the Northern School were Kuo Hsi (Fig. 102) who lived during the Northern Sung dynasty; Chao Po-chü, Li T'ang, Liu Sung-nien, Ma Yüan (Fig. 103) and Hsia Kuei of the Southern Sung. The Southern School was represented by Wang Ch'ü-han (Southern T'ang), Tung Yüan, Chü Jan, Fan K'uan, (Fig. 104), Chao Ling-jang and Li Kung-lin of the Northern Sung. The eclectics were Lu Hung-i of the T'ang, Ching Hao (Fig. 105) and Kuan T'ung of the Five Dynasties, Li Ch'êng, (Fig. 106), Hsü Tao-ning, Kuo Chung-shu, Mi Fei and Mi Yu-jên of the Northern Sung and Ma Ho-chih of the Southern Sung. All of the four great artists of the Yüan



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dynasty, viz. Chao Mêng-fu, Kao K'ô-kung, Huang Kung-wang and Wang Mêng, should be classed in the Southern School. In fact it must be said that the greater freedom and strength of the Northern School ended with Ma Yüan and Hsia Kuei of the Southern Sung dynasty and that all subsequent landscapists followed the scholarly calligraphic methods of the Southern School. The extinction of the type of landscape painting of the Northern School was a great loss; its survival would have proved a valuable check upon the pedantry of the scholarly class whose members often allowed themselves to become more interested in the making of difficult brush-strokes than in the expression of aesthetic feeling. Only the greatest painters could overcome the extravagant emphasis of calligraphic strokes.

Examples of the work of these landscapists have been preserved to the present time. The "Ten Views from a Thatched Cottage" (Ts'ao T'ang Shih Chih) of Lu Hung-i is in the Old Palace collection. "Studying the Tablet" (Tu Pei T'u) is the most important work of Li Ch'êng. It is a hanging picture and formerly belonged to Mr. Ching Hsien, Peiping. Another of Li's paintings "Winter Magpies" (Han Ya) may be found in the Metropolitan Museum, where also may be found a scroll called "Autumnal Glow" by Fan K'uan. In the collection of the late Viceroy Tuan Fang was a monochrome scroll on silk by Hsü Tao-ning called "The Hsiao Temple on a Hill Overlooking a River" (Chiang Shan Hsiao Ssü). It is now in my collection. The Boston Museum of Fine Arts has the fragment of a scroll by Tung Yüan which was known in China as "Wind and Rain in Hills and Valleys" (Hsi Shan Fêng Yü), but which is now inappropriately listed "Clear Weather in the Valley." The illustration in the 1933 Portfolio published by the Museum shows a landscape in a rainstorm. Kuo Chung-shu was a master of the painting of architecture in landscape which is technically called measured painting, chieh hua, or architecture in landscape. His greatest extant work is "The Wang Ch'uan Villa" of which he made several copies. One of these is in the Old Palace collection and another in the Metropolitan Museum. The priest Chü Jan painted the scroll "Views of the Yangtse" (Ch'ang Chiang Wan Li) which is now in the collection of Fêng Kung-tu, Peiping. Kuo Hsi has left a maxim in his short essay that "landscape must be viewed from a distance in order to be comprehended in its grandeur." This was exemplified in his scroll "The Clearing of Autumnal Skies" of which a photograph appeared in Kokka No. 250. It was in the collection of Tuan Fang when I last saw it. "Home Again" (Kuei Ch'ü Lai) by Chao Ling-jang may be seen in the reproduction by Kokka No. 224. The landscapes of Mi Fei were in a style peculiarly his own. He piled ink upon ink almost as if he were working in oil. "Pine Trees on Hills in Spring" (Ch'un Shan Jui Sung) in the Old Palace collection is attributed to him. (Fig. 107). Chao Po-chü, who was a favorite of Kao Tsung, the first emperor of the Southern Sung dynasty, has a beautiful small painting "The Orchid Pavilion" (Lan T'ing Hsiu Hsi) in the Metropolitan Museum. Ma Ho-chih who was a contemporary of Chao Po-chü has left "The Odes of Mao" (Mao Shih) which is in

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the Old Palace where it has been frequently exhibited. It was a favorite painting of the emperor Ch'ien Lung and he frequently went to the Yü Shu Fang, where Sung porcelains are now exhibited, to see this scroll and thus receive inspiration for writing poetry. "The Bamboo Cliff" in the Old Palace is the best specimen of the work of Ma Yüan. Hsia Kuei, whose name is usually coupled with that Ma Yüan, painted the scroll "Views on the Yangtse" or more literally "Ten Thousand Li on the Yangtse" (Ch'ang Chiang Wan Li) which is now in the collection of Mrs. William Moore, New York, and was formerly in that of Hsiang Yüan-pien of the Ming dynasty. The clever Liu Sung-nien has a scroll called "Lu T'ung Drawing Tea" (Lu T'ung P'êng Ch'a) in the Old Palace and it is a painting of high grade according to the Shih Ku T'ang. This rapid survey of the foregoing paintings shows the wealth of material still available to those who wish to understand some of the greatest achievements of China's pictorial art in the delineation of landscapes.

Of the Yüan dynasty landscapists, Chao Mêng-fu's "Autumnal Colors on the Ch'iao and Hua Hills" (Ch'iao Hua Ch'iu Sê) belongs to the Old Palace Museum. This presents a scene of majestic beauty. These two hills are northwest of Tsinan between the city and the Yellow River. A fishing scene by his son Chao Yung, in black and white, is also in the same Museum. Huang Kung-wang, who is more generally known by his literary name Ta-ch'ih, "Very Crazy", has a long scroll in this Museum, entitled "Dwelling on Fu-ch'un Mountain" (Fu-ch'un Shan Chü). It depicts a quiet scene and the artist used fine delicate brush-strokes. Wang Mêng, who is known also as Wang Shu-ming and even better as Huang Ho Shan Ch'iao, "the fuel gatherer of Huang Ho hill," has left an excellent painting which is in the collection of Mr. P'ang Lai-chên, Shanghai. It is called "Ko Hung Moving" (Chih-ch'uan I Chü). Better than the work of any of these foregoing Yüan artists is that of Ni Tsan, "the recluse of the clouds and forests" (Yün Lin Chü Shih). He was an industrious worker and has left a large number of paintings in black and white. Specimens of his work may be seen in many museums. Probably his greatest painting was "The Lion Grove" (Shih-tzü-Lin), a place situated to the northwest of Soochow. With Ni Tsan I would associate Ts'ao Chih-pai and Shêng Mou. The work of these two artists is exquisite. A small scene by Ts'ao called "A Pavilion on the Liang Ch'ang Hill" (Liang Ch'ang Shan Kuan) is in the Government Museum. Shêng Mou followed the Sung conventions but with a share in the freedom of his times. The Kokka Nos. 213-260 reproduces good specimens of his work, and one of his best landscapes may be seen in my collection. (Fig. 108.)

All of the great artists of the Ming dynasty painted landscapes but none of them rose to the level of their Sung or Yüan predecessors. Although they cannot be called slavish copyists yet they lacked high inspiration. The dominating influence of the literature of this period was toward conformity and conventionality and this was reflected in pictorial art. There is a small hanging picture by Shên Chou in the collection of Kuo

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Shih-wu, Peiping, called "Roaming in the Hills in Springtime" (Ch'un Shan Yu Ch'i), which is a charming sketch. T'ang Yin's "Autumnal Wind and Rain" (Ch'iu Fêng Ch'iu Yü) is in the Government Museum. Wên Chêng-ming has a landscape in the same Museum entitled "Watching the Fountain under the Pine Tree" (Sung Hsia Kuan Ch'üan) which is perfect in workmanship. "The Western Garden" by Ch'iu Ying is another example of wonderful technique. "A Landscape" by Tung Ch'i-ch'ang formerly in the collection of Kuan Po-hêng, Peiping, and an album of reproductions (Fang Ku) in the collection of Mr. P'ang Lai-ch'ên are good specimens of the work of this facile artist. Lan Ying lived at the close of the Ming dynasty. A landscape by him is reproduced in Kokka No. 232.

The style of the Ming landscapists merged into that of the "Four Wangs, Yün and Wu" of the Ch'ing dynasty. These six artists whose names are grouped together were Wang Shih-min (1592-1680), Wang Chien (1598-1677), Wang Hui (1632-1720), Wang Yüan-ch'ü (1642-1715), Yün Shou-p'ing (1633-90) and Wu Li (1632-1720). The best specimen of a landscape by Wang Shih-min that I have seen is "The Dragon Festival" (Tuan Yang Hsi Pi) in the collection of K'uai Jo-mu, Peiping. Another of his works is illustrated in Kokka No. 285. "The Fleeting Clouds on the Hsiao and Hsiang Rivers" (Hsiao Hsiang Pai Yün) by Wang Chien was formerly in the collection of Yen Yün-po, Peiping. Many examples of the work of Wang Hui may be found in the Government Museum, in the collection of Mr. P'ang Lai-ch'ên, in the Metropolitan Museum, in the British Museum and among other collections. His illustrations of the Imperial Journey to the southern provinces (Nan Hsün T'u) are perhaps the most noted of his works although I prefer his "Colors of Ling-an Shan" in the Old Palace Museum. The best specimen of the work of Wang Chien is a landscape in the Palace in the style of Li Ch'êng. Yün Shou-p'ing, in addition to his flower-painting, also painted landscapes. The late King Kung-pa had one of his best works "The Five Pines" (Wu Sung T'u). Wu Li's work is also reproduced in Kokka Nos. 257 and 266.

The custom arose early in the Ch'ing dynasty of grouping the landscape artists into schools (p'ai). There was the Sung-chiang School, which followed the style of Tung Ch'i-ch'ang and whose leader was Ch'a Shih-piao. With him were associated in this school Wang Chih-jui, Sun I, and the priest Hung-jên. These were known as the "Four Great Masters" (Sü Ta Chia). There was the Kiangsi School headed by Lo Mu, of Nan-ch'ang an artist of whom we know but little. There was the Nanking School which took the old name of this city, Chin-ling, and is known as the Chin-ling P'ai. In this group were eight artists at the head of whom was Kung Hsien. The other seven members of this group were Fan Ch'ü, Kao Ts'ên, Tsou Chê, Wu Hung (Fig. 109), Yeh Hsin, Hu Tsao, and Hsieh Sun. I have in my collection examples of the paintings of six members of this school and consider their work superior to that of the Sung-chiang School. There was the Soochow group (Wu P'ai) and the Chekiang group (Chê P'ai); but their members belonged also to some of the aforementioned schools. There were



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the Hsing-an and the Ku-shu Schools, names which only signified another mode of classification. There is no real basis for these divisions into groups or schools unless their names may have been meant for self-protective purposes. As a matter of fact, all could be included under the general heading of artists of the Southern School of landscape painting. All followed the style of Tung Yüan as he followed Wang Wei, the great protagonist of scholarly artists. The landscapists of the Ch'ing dynasty were stylists in pictorial art with the incidental graces and failings of their pedantry.

It should be noted that landscape was painted for its own beauty and grandeur and not as an accessory to figure painting as at first in Europe. The traditions which the early landscapists of the T'ang dynasty inherited were concerned with a search of nature for its hidden secrets and mysterious forces. This search had long led into alchemy, geomancy and astrology but all the time it was connected with nature. During the Northern Sung dynasty the philosophical investigation of the origin of physical forces (ko wu) was reflected in the overmastering passion for landscape painting. The capital of the T'ang dynasty had been first at Ch'ang-an in the midst of the rugged scenery of Northern Shensi and was later removed to Lo-yang near to the mountainous districts of northwestern Honan, southern Shansi and southern Shensi. Although the Northern Sung had their capital at K'ai-fêng on an uninteresting sand plain their chief concern was with their frontier problems among the mountains to the northward. The Southern Sung were surrounded by the beautiful scenery of the Ch'ien T'ang river, of the West Lake and of eastern Chekiang. Unencumbered by a mythology of intriguing gods and goddesses which handicapped European artists and caused them for a long time to introduce landscape only as a background for the never-ending study of the human figure, they were free to accept nature as they found it. To them it was supernal. They sought to seize upon its spiritual aspects. It was not to be portrayed as it actually was at any one moment but according to the aesthetic impressions which it left on the soul of the artist. It was an subjective rendering of nature. Their landscapes were not composites made from sketches on the spot but were memory reproductions of spiritual impressions. Bridges, dwellings, way-farers, animals and birds were introduced only as aids to the general scene; the dominating idea of a good landscape painting was always the mountains and water which were its essential parts (shan shui).

Many of these landscapes were in monochrome which was well suited to the painting of landscape scenes on dull misty days when hills are always at their best. Some of the Northern Sung artists, such as Chao Po-chü, added green and blue shades making the "three tones" which Joachim Patenier introduced into the Flemish school of landscapists. Colors were common with the Southern Sung painters of scenes from nature and in this they were followed by those of the Ming and Ch'ing dynasty. The Yüan artists as a group preferred monochromes, chiefly black and white sketches on paper. The use or absence of coloring did not form a basis for differentiating the work of landscapists; but the Schools were divided according to the kind of brush-strokes



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(ts'un fa) which they preferred. There were the small axe strokes (hsiao fu p'i ts'un) of Li Ssü-hsün, which were the characteristic of the Northern School, the rain-drop strokes (yü tien ts'un) of Wang Wei of the Southern School. The difference in the form of these strokes has been carefully preserved by later artists. In the Government Museum, Peiping, are several album paintings by Tung Ch'i-ch'ang in which the styles of the great landscapists are differentiated. In the collection of Mr. P'ang Lai-ch'ên, Shanghai, there is a similar album by Wang Hui. When the phrase "in the style of" (fang) is used in reference to landscape artists it always means that the copyist has attempted to use the same brush-strokes (ts'un fa) as are reputed to be found in the original. The perspective of these landscape pictures is not confined by the conventions of modern science. The beholder is never posited as stationary. In some pictures he must stand to the left, in others to the right; again he must think of himself as looking from a hill on the opposite side of a valley. The perspective is determined by such factors as the relative position, magnitude and forms of the objects delineated. Chinese landscapists were not slaves to the laws of light as are some modern western artists who speak of "values" and "tones" as if these were artistic and not scientific terms. Their art was independent of science.

3. In mentioning the great painters of animal and vegetable life it will be necessary to group them into several subdivisions. The painters of horses acknowledge Ts'ao Pa and Han Kan of the T'ang dynasty as masters. No painting by the former is extant but in the Old Palace there is a painting by the latter called "Ming Huang Testing the Points of a Horse" (Ming Huang Shih Ma T'u). This was highly prized by the Emperor Ch'ien Lung who had it copied on stone. Prince P'u Ju also formerly owned a scroll attributed to this artist. "The Five Horses" (Wu Ma) by Li Kung-lin of the Sung dynasty and "The Three Horses" (San Ma) by the Chao family (father, son and grandson) are equally famous. The father was Chao Méng-fu, who painted many pictures of horses, the son was Chao Yung and the grandson Chao Lin. Lang Shih-ning, Joseph Castiglione, painted horses for the Emperor Ch'ien Lung and there are many good examples of his work in the Old Palace and in collections. So also did Ignace Sickelpart, Ai Ch'i-mêng. Chiang T'ing-hsi (1669-1732) painted all kinds of wild animals and there are several examples of his work in the Old Palace. The great painter of oxen was Tai Sung of the T'ang dynasty whose "The Fighting Oxen" (Tou Niu) is in the Government Museum. I Yüan-chi of the Northern Sung period painted monkeys and gibbons. His "Hundred Gibbons" (Pai Yüan) is in the Government Museum. The Emperor Hui Tsung of the Northern Sung was a painter both of flowers and birds. His picture of an eagle chained to a perch has been a favorite for later copyists. Quails were painted by Ai Hsüan of the Northern Sung. A scroll by this artist is in the Metropolitan Museum. Lu Chih of the Ming dynasty has a famous picture of a crane (T'ai Hsien T'u) in the Old Palace. Pien Luan of the T'ang painted a pair of peacocks, one on a rock and one on the ground, with a background of banana

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trees and a red flower in the foreground. This was formerly in the collection of Ching Hsien, Peiping. (Figs. 110-112.)

Three great painters of flowers flourished during the Five Dynasties. These were Tiao Kuang-yin who made mural paintings of flowers and bamboos on the walls of temples in his native Ssü-ch'uan. His pupil Huang Ch'üan produced a large number of paintings, one of which is in the Government Museum. The third was Hsü Hsi of Nanking, two of whose paintings are reproduced in Kokka Nos. 88 and 94. A third attributed to him is the "Nine Autumns" (Chiu Ch'iu) in the Cleveland Museum. In the Northern Sung dynasty was Chao Ch'ang who became the beau-ideal of all later painters of flowers. He was an exquisite colorist. In an album in the Government Museum there is a small painting attributed to him. In the Southern Sung Wu Ping was an outstanding artist, several of whose paintings are in the Government Museum but his style was that of an academician and lacked originality. In the painting of narcissus the scroll of Chao Mêng-chien of the Southern Sung in the Old Palace; of peonies the hanging picture by Tiao Kuang-yin in the collection of the late Mr. Ching Hsien and another by Lu Pao-shan formerly in the collection of Mr. Yen Yün-po; of lotuses and willows a painting by the Ming Emperor Hsüan Tê in the Old Palace; of bamboos and of orchids by Kuan Fu-jên, the wife of Chao Mêng-fu, and of bamboos by the Yüan artist Wu Chên; of gardenias the famous scroll by Ch'ien Hsüan of the Yüan dynasty in the collection of the late Mr. Ching Hsien; of the prunus in its four stages of development the scroll by Shên Chou of the Ming dynasty in my collection; of all kinds of flowers the album of the Ch'ing artist Yün Shou-p'ing which is now owned by Mr. Chang Hu, former Minister of Finance—these are all well-recognized examples of the best standards.

The preceding incomplete lists of artists in the three great divisions of paintings will serve as examples of master-pieces concerning which all classes of critics in China are agreed. They have become essential parts of the art history of China and have established the standards of what must be considered good painting. Their positions in the pictorial art of China are as firmly established as those of Raphael, Titian, the van Eycks or Turner in Europe. Paintings by other artists may be more pleasing to the taste of individual collectors and examples may be brought to light which have been previously unknown but it is idle to imagine that standards which have become stabilized during a long period of more than a thousand years will be disturbed. One may prefer the work of Lang Shih-ning to that of Chao Mêng-fu in horse paintings or that of Ch'iu Ying to the figure painting of Li Kung-lin, but such individual preference cannot change the established standards which place Chao and Li high above the other two artists. The difference between established standards and individual tastes must always be kept in mind.

It will have been noticed in the foregoing outline of the subjects of paintings that the human body has no place. This is the apparent phase of the divergence between

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Chinese motives for pictures and those of the West. The human body was the chief object of interest to the Greeks in their graphic as well as in their plastic arts. They studied it "in every position of rest and action." It is this Greek tradition which has dominated European art and made the human figure nude or draped "the highest subject for the exercise of the greatest powers of a painter." Chinese artists have never had such an ideal. By them the portrayal of a nude body was considered pornographic painting of which one of the best-known examples is the Sung dynasty scroll representing the gay Empress Yang Kuei-fei leaving her bath in *puris naturalibus*. Such painting was called private sport (*mi hsi*). There were cruder examples of this type such as a scroll by Chou Fang which is simply indecent but the bath picture of Yang Kuei-fei which in western art would only be considered a proper study of the beauties of the human body is placed in the same class as those of the grosser type. In other words, undraped bodies are always tabooed. Apart from the wide difference in this one instance the subjects chosen by Chinese are similar to those of western painters.

In the treatment of a subject however there is also a difference. The first requirement of a Chinese painting is that it shall be harmonious. No Chinese artist could have conceived "The Concert" of Giorgione which is one of the greatest treasures of the Louvre. That picture has two nude women in an open country on either side of a well-dressed young nobleman playing a guitar while talking to another man. Only a short distance from them a shepherd boy is seen leading his flock. All of the three males seem quite indifferent to the physical charms of the naked women displayed also without an apparent desire to attract attention. The ordinary westerner "enjoys the exquisite harmony of these figures with the landscape specially composed for them", but to a Chinese critic there would be no harmony, for the naked women by the side of a fully dressed man would destroy it. With Giorgione the picture was a combination of a fanciful dream with a realistic scene; to the eye of a Chinese artist it would be simply a confusion of ideas. Harmony is combined with life in the first of the Six Canons of Hsieh Ho. This law of harmony demands that "a work must be all of a piece" in the words of Millet.

The work of all the great artists has been copied by succeeding generations. In some instances tracings (*mo* or *mo miao*) have been made by placing thin paper over the original; in others the original has been reproduced (*ling*) by the copyist as well as he could interpret it while having it in front of him. Such copies cannot be classed as forgeries even though the signatures of original artists are also duplicated as a compliment to their recognized ability, for the copies can be readily recognized by critics of only ordinary experience. There are, of course, out-and-out forgeries. Many of these are very clever but rarely clever enough. Some small detail is overlooked or some anachronism is inserted, quite sufficient to catch the eye of an expert. Critical ability is the outcome of specialized experience but in China it is assisted by the testimony of many writers. I have seen an authentic scroll to which there was only one annotation

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attached, whereas, according to the Shih Ch'ü Pao Chi, there should have been many others. These missing annotations probably have been added to a forged painting which may at any time come to light. According to the record of Kao Chiang-ts'un in his "Price List" he had a forged scroll of Fifteen Horses by Chao Mêng-fu to which were attached genuine annotations of Chao's original. The signatures of all the great artists of the Ch'ing and Ming dynasties can be corroborated by other extant specimens of their writing. This is also true of many painters of the Yüan and Sung dynasties. Mi Fei, Su Shih, Li Kung-lin and Chao Mêng-fu have well-accredited scripts which have been reproduced and which can be used for the purposes of identifying their signatures.

Other factors in judging the authenticity of paintings are the various types of silk and paper on which paintings have been made which were used in successive periods and the different qualities of seal mixture used for making impressions of seals. All of these must be taken into consideration in forming an opinion as to the genuineness or otherwise of paintings and as to their period. In addition to these tests there remains another of greater importance which is independent of critical faculties. Anyone can readily ascertain whether or not a painting has been referred to in any of the many existing books on pictorial art. If it has never been seen and recorded by any critic the presumption must be against it, notwithstanding any romantic legends which may be told concerning it by interested dealers or owners. If it is a genuine T'ang, Sung, Yüan or Ming painting there is every probability that it will have been known and recorded by some critic and all chances are against the one who thinks that he has made a discovery.

With the exception of oil paintings on stone and glass and of mural paintings Chinese artists since the third or fourth centuries A.D. have used black ink, or colors made from minerals ground with gum or size, pressed into cakes and rendered semifluid with water before they are picked up by the brush. Ink and watercolors were the only media which could be used by brushes which were also available for writing. The earliest paintings, before the invention of ink and the perfection of the writing-brush, were in oil, but this medium was discarded for one which had greater refinement in the estimation of those who considered painting and calligraphy to be the twin children of brush and ink.

Many mural paintings (pi hua) have in recent years found their way into western collections where they are greatly admired. Most of these have been taken from temples in the southern part of Shansi province where priests have stripped the walls of their treasures to turn them into ready money. On account of the surreptitious character of this trade it is usually impossible to trace the name of the temple from which particular paintings have been taken though I have heard the names of temples in Chi-shan, Wên-hsi, An-i, Hsieh-chou and P'u-chou mentioned in this connection. These mural paintings have usually passed through the hands of several dealers before they are offered for sale in Peiping or Shanghai so that no more of the exact provenance is disclosed than the general location of Southern Shansi. In this district some of the



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temples were erected as early as the Northern Wei dynasty in the Fifth and Sixth Cents. A.D., but the majority of them are no earlier than the Liao and Yüan dynasties. Most, if not all, of them were destroyed in the great earthquake of A.D. 1555 (34th year of Chia Ching) which visited this district as well as Southern Shensi and Northwestern Honan. Severe shocks occurred for several weeks and great cracks were opened in the earth's surface swallowing whole cities. It is estimated in the Ming History that 830,000 souls were destroyed. These temples were gradually restored during the Wan Li period (1573-1620) of the Ming and during the reigns of the first emperors of the Ch'ing dynasty. It is thus certain that the mural paintings which come from this district with rare exceptions cannot be classed earlier than the latter part of the Ming dynasty. The colors of these paintings are also those used in that period though the style is that of the T'ang dynasty. It must be remembered, however, that the style of religious paintings, both Buddhist and Taoist, is that of the long flowing lines of the T'ang and that this style is no criterion as to their age or period. (Fig. 113). These mural paintings are not the work of artists but of clever artizans to whom good models were supplied by local officials or contributors. From our western point of view and with our knowledge of the work of Titian and Raphael some of these mural paintings attained to high standards of excellence; to Chinese critics they are negligible for they are entirely devoid of style (the style of the brush). "Although their work shows skill in drawing and workmanship, yet it cannot be classified as true painting." This low estimate of the qualities of mural painting no more agrees with our western ideas than their poor opinion of the round in their sculpture which is so sincerely admired in European and American museums; but it cannot be denied that this is the orthodox Chinese view. It is also shared by Japanese critics.

From the Sui-T'ang period in the sixth and seventh centuries the art of painting has been encouraged by the government. Academies were established and special honors were conferred upon worthy artists. Emperors, statesmen, poets and litterateurs have tried their hands at pictorial art and not a few of them with great success. This tradition has survived to modern days. The late Empress Dowager was fond of the painting of fans. The ex-President of the Republic, Hsü Shih-ch'ang, has several noteworthy examples of landscape and of flower painting to his credit. This governmental encouragement has been a constant stimulus to good work.



## LIST OF ILLUSTRATIONS

### IV.

#### Painting

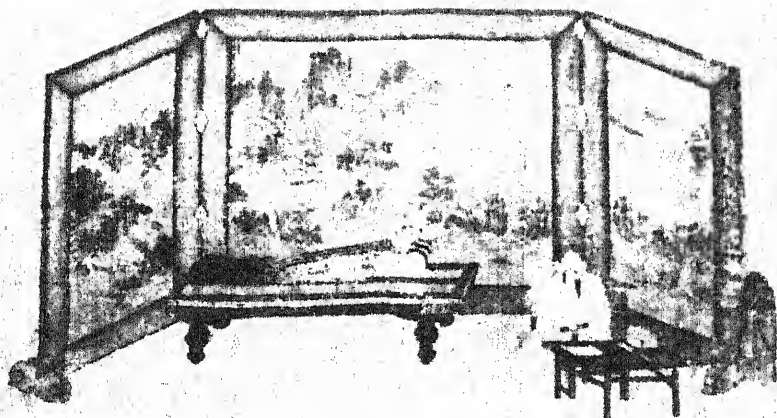
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王齊  
讀妙筆



荆諸銘教子近得三絕圖於筆  
江南屏我詩老良書携來試  
開卷殊夢真遂病忘園不惡  
淨讀欣如最煩若強檢理寂  
聲片以始妙詩本無述百年  
作後識一衣東風入柳條可  
憐滿沁春消息 王卿

王晉卿昔慕清月靜 晏不絕  
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頭必曾當其所惜 年堪作底用  
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元祐六年 正月 十日 王卿

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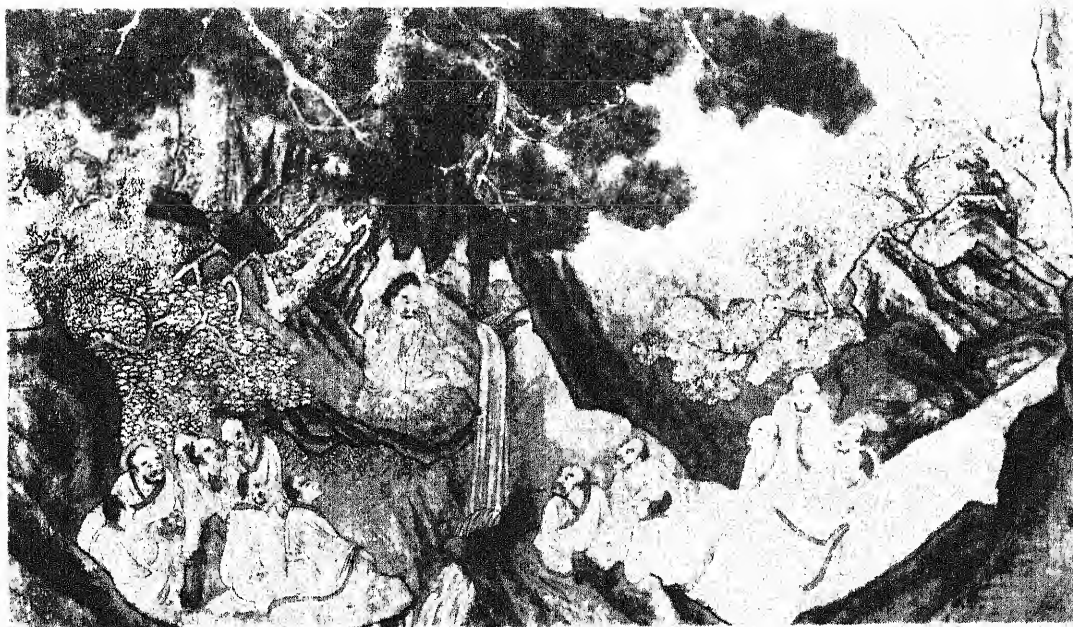
熙朝重院郭世寧西洋仕女圖



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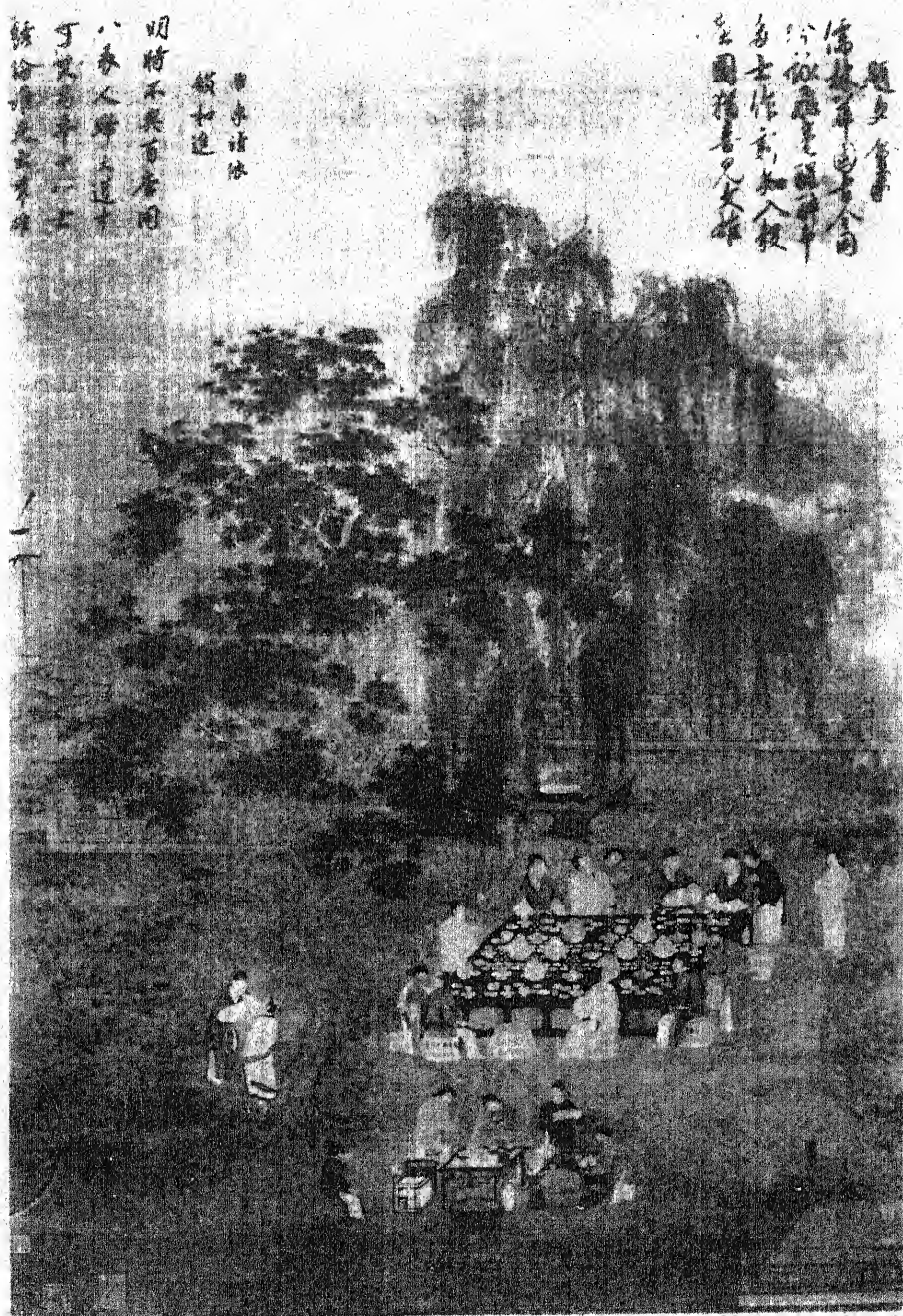




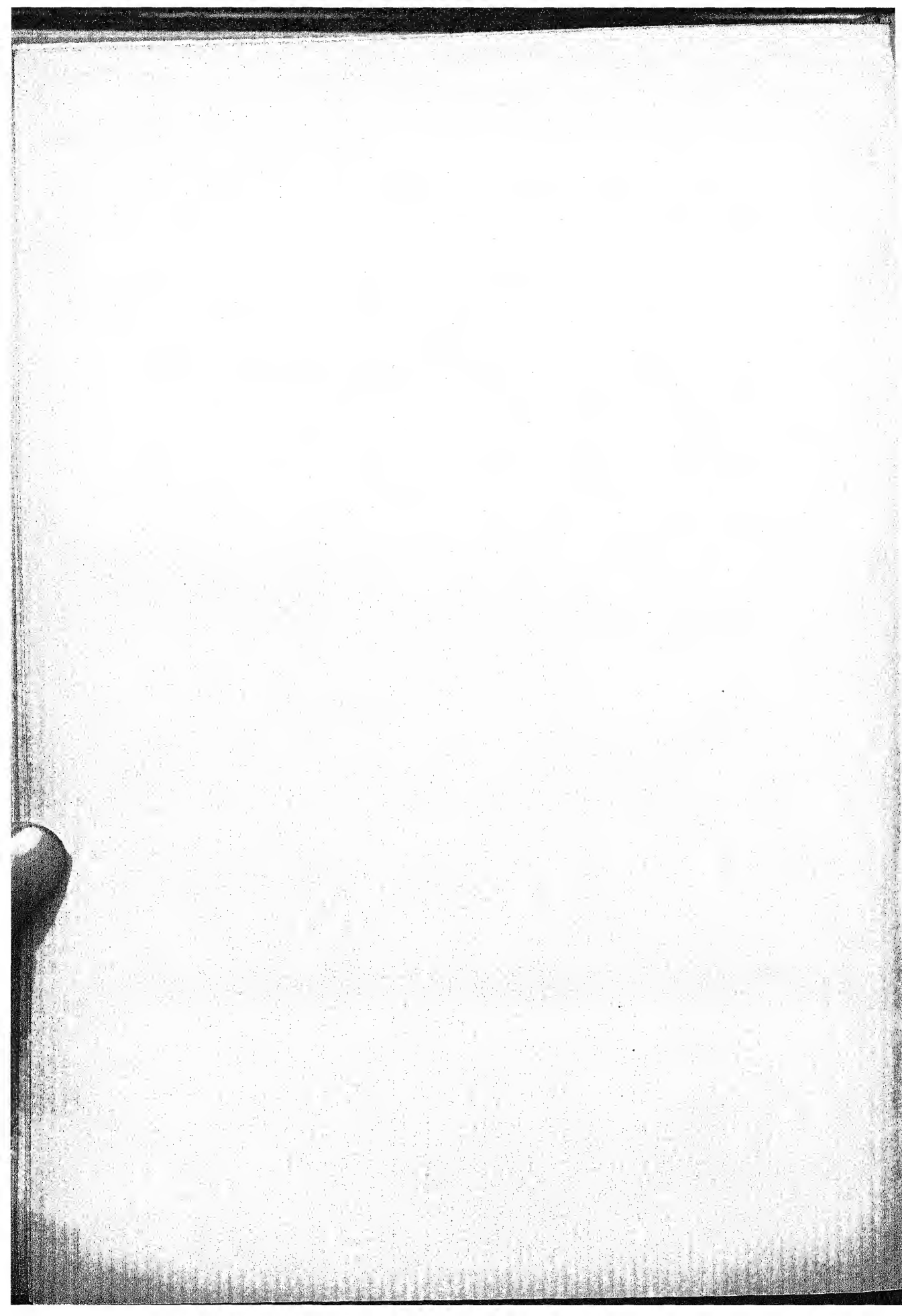
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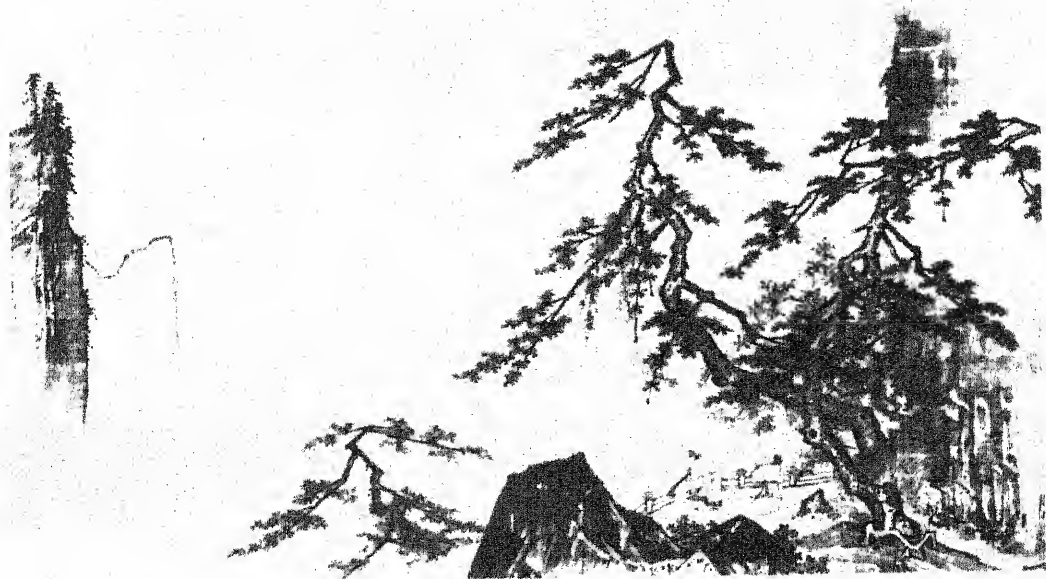




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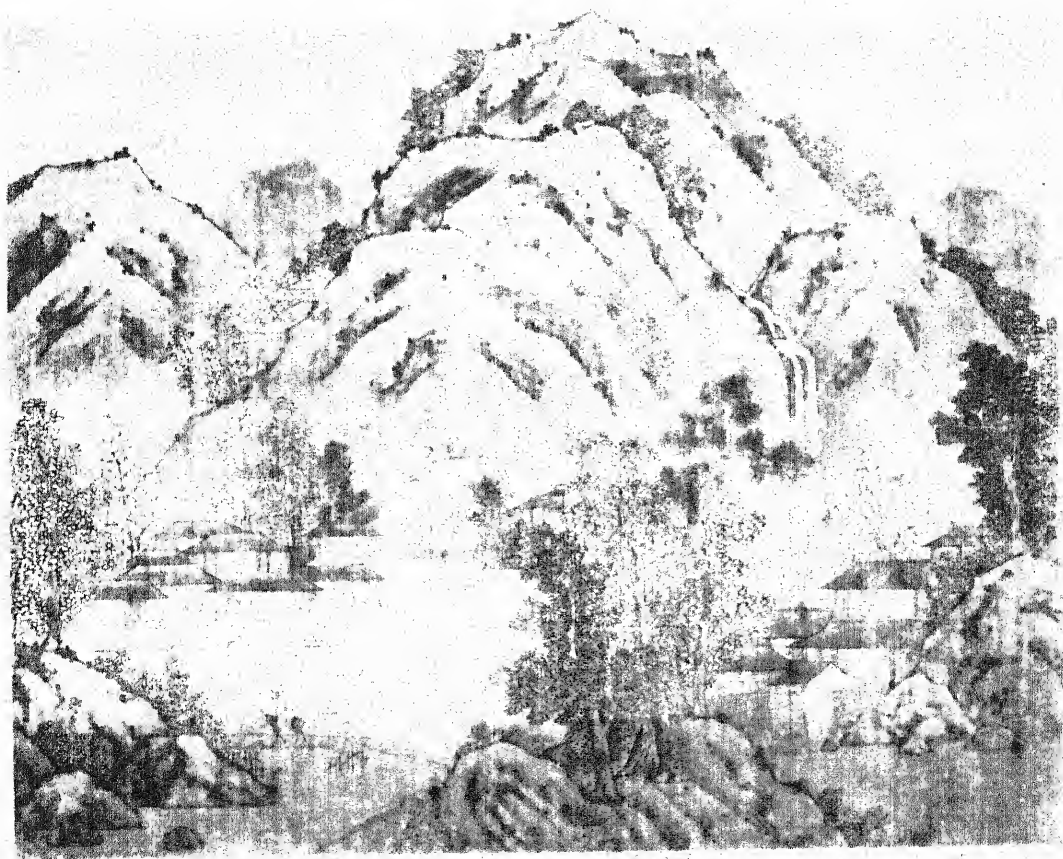




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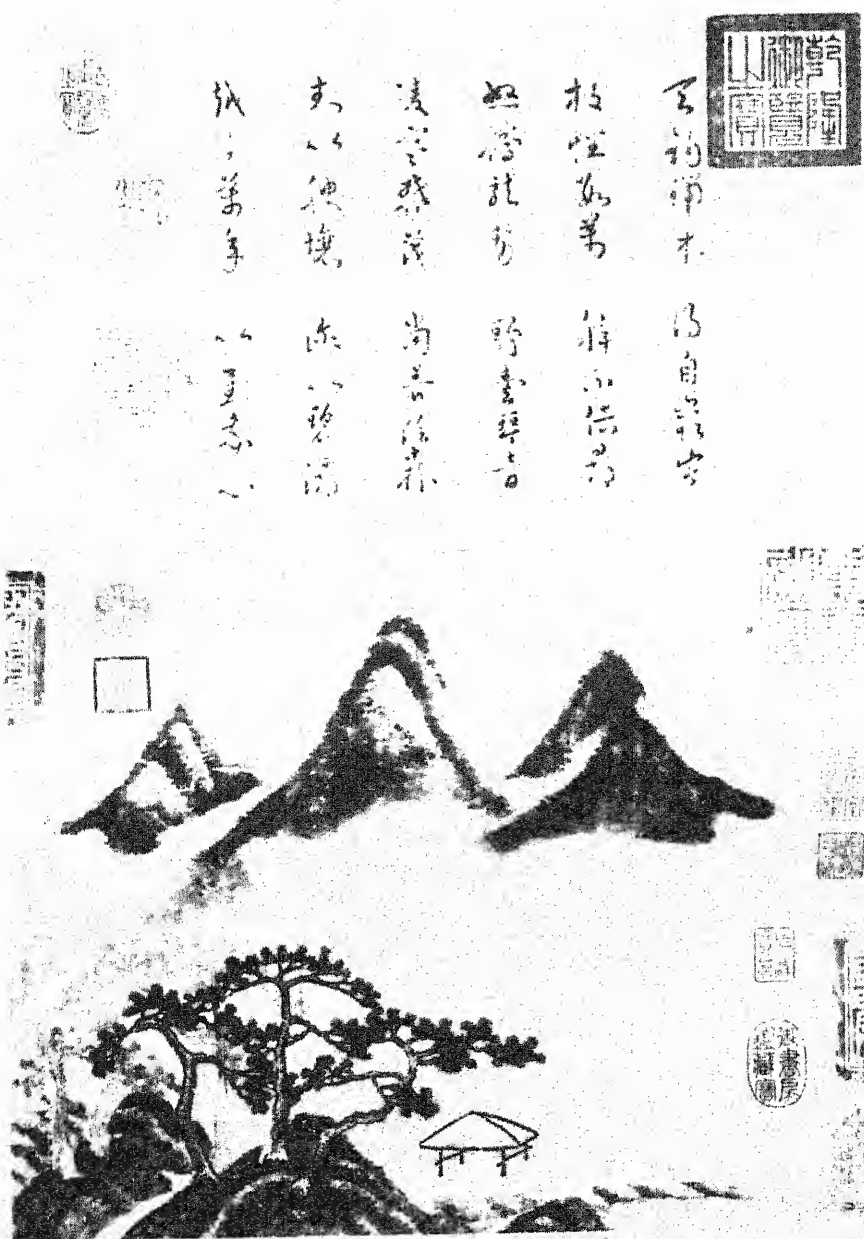




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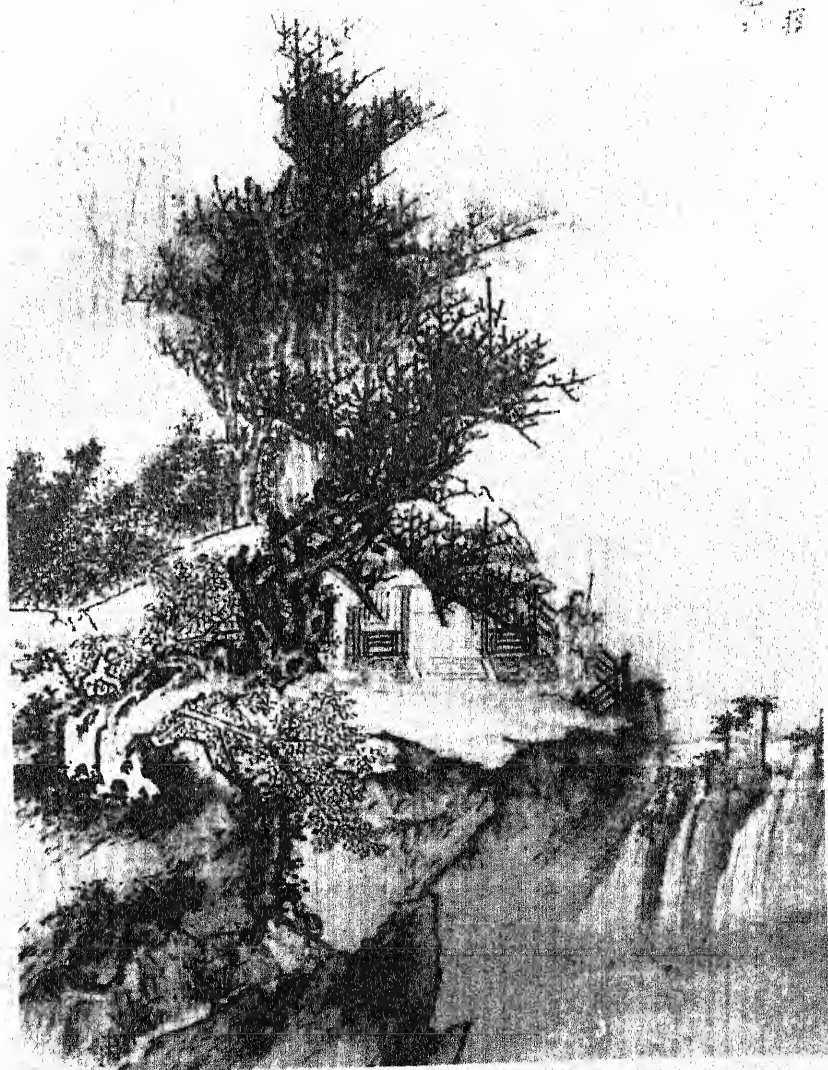




108. A Withered Tree, by K'o Chiu-ssü, Yüan dynasty. On paper. Height 1' 11 1/2". Width 1' 1". In the Old Palace Museum.







109. A Landscape, by Wu Hung, Ch'ing dynasty. On silk. Height 3'  $\frac{1}{2}$ ". Width 1' 9". In the author's collection.





110. A Winged Gathering, by an artist of the Sung dynasty. On silk. Height 5' 8½". Width 3' 2". In the author's collection.

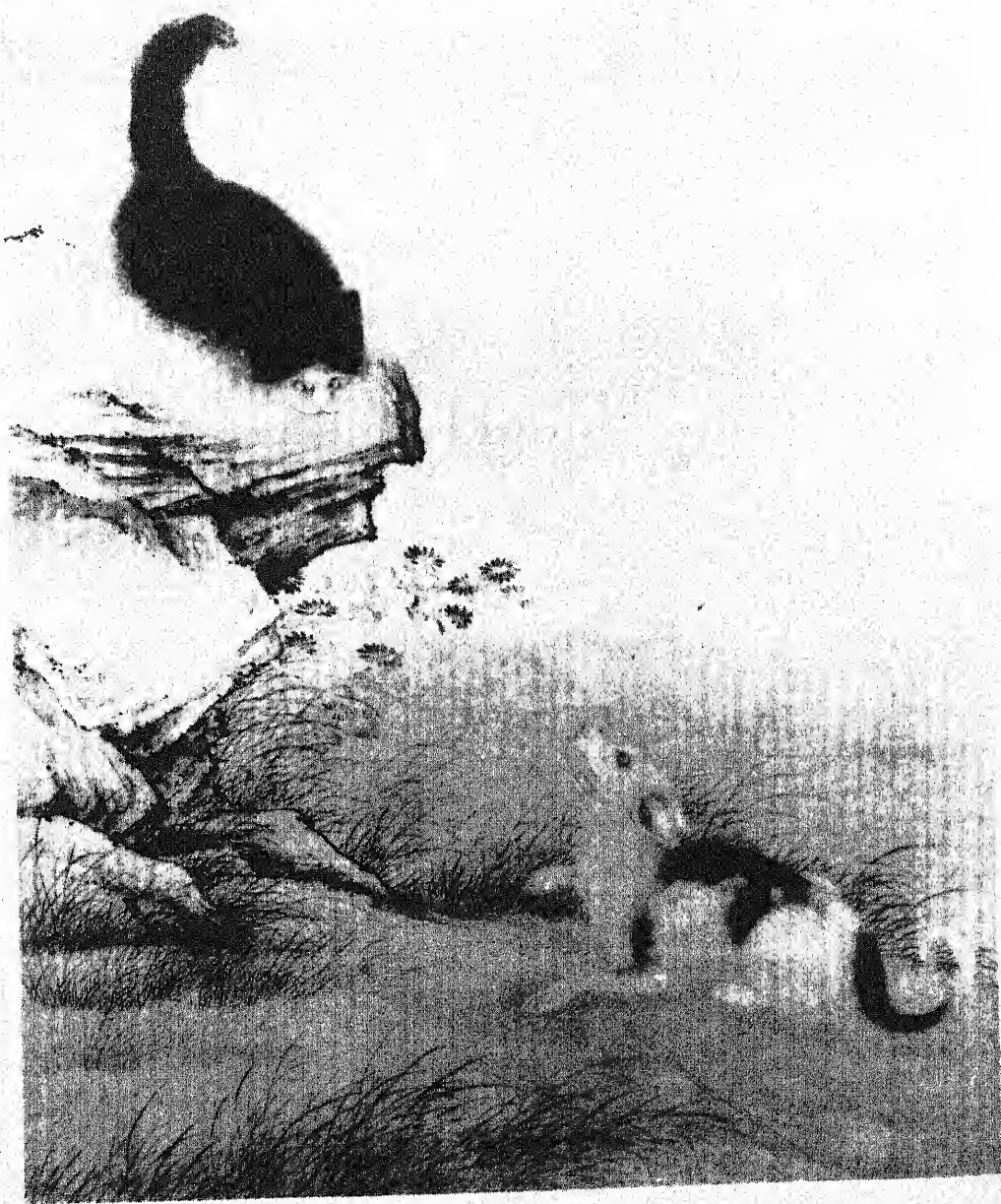






III. Two Storks amid Prunus and Bamboo Trees, by an artist of the Southern Sung Academy. On silk. Height 6' 6". Width 2' 8½". In the author's collection.





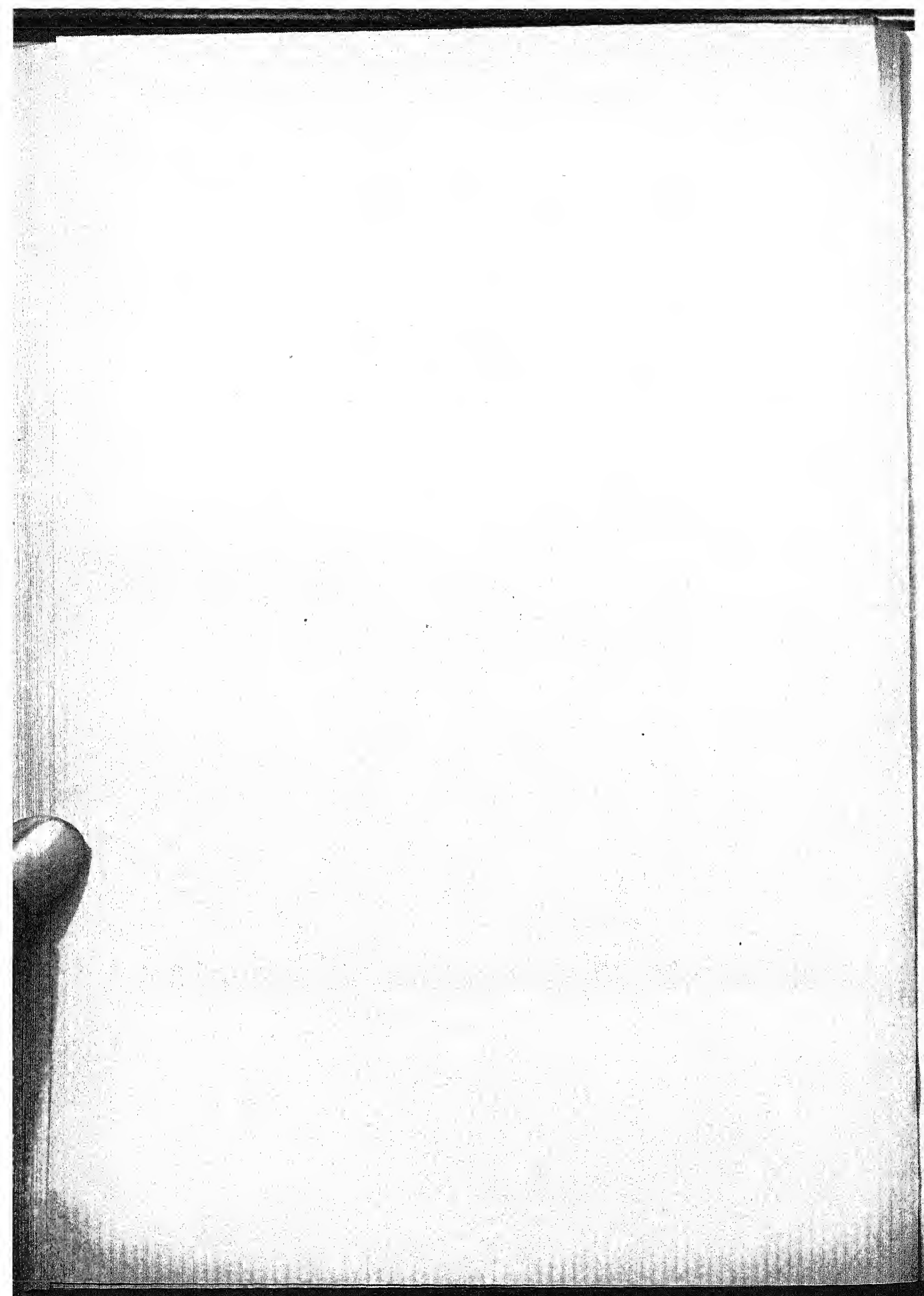
112. Playful Cat, by an artist of the Ming dynasty. On silk. Height 3'  $\frac{1}{4}$ ".  
Width 2'  $\frac{3}{4}$ ". In the author's collection.







113. A Fresco of Kuan-yin. Height 5' 8". Width 2' 6". In the author's collection.



## V

### JADES

Jades and Bronzes—What is Jade?—Locations of Jade—Sources of Information—Wu Ta-ch'êng—Dr. Laufer—K. C. Wong—Symbol of Authority—Two Tablets—Used in Religious Worship—Pi and Tsung—Semi-circular Disk—Used for Personal Adornment—Head Gear—Musical Instrument—Used in Burial Rites—Miscellaneous Uses—Three Great Periods—Natural Coloration—Artificial Coloration—Sensation of Touch—Modern Jades.

Jade is associated with bronze, not only as to similarity of use in ancient times, but also as to decorative designs. Bronze vessels as used in state and family ceremonies had their counterparts in jade objects. As the nine bronze tripods were a symbol of imperial authority so jade tablets were used during audiences between the emperor and his feudal princes as an indication of their respective ranks. Bronzes were of greater importance than jades, for they were essential parts of solemn ritualistic ceremonies whereas jades even when used on such occasions were decorative rather than essential. In order of importance, jades may be classed between the stately ceremonial bronze vessels and the prescribed robes of the celebrants. Our knowledge of the use of early jades comes from the same sources as of early bronze vessels, viz. the three Rituals, Chou Li, Li Chi and the I Li, which are collectively known as the San Li; and from the Book of History, Shu Ching, and the Book of Poetry, Shih Ching. Unfortunately in the case of ancient jades we do not have the aid of contemporary inscriptions on the objects themselves as we have with many bronze vessels; and the task of scholars in attempting to reconcile the descriptions of ancient books with the jade objects which have been preserved has been a formidable one. This lack of inscriptions has also been the reason for excluding jades from the list of major arts and this in spite of the important place which they held in the ancient ceremonial life of China.

In the term "jade," which was first used in 1683, are included at least two minerals, jadeite and nephrite. Jadeite is translucent and varies in color from creamy white to green. Nephrite is a very hard, compact, fine-grained mineral also varying in color from white to green and including the bright green or grayish green of actinolite, the green or white of saussurite, and the green, red, yellow, greasy-lustered varieties of serpentine. It is not always translucent. One must not limit the varieties of jade combined in the one Chinese word yü to the pale-green type, fei ts'ui, used for fabrication during the last two hundred years. The term yü is much broader in scope as indicated in the above definitions. Almost any of the family of feldspars can be classed under yü.

The jade used in ancient China was found within its own borders or was supplied by adjacent tribes with whom trade relations had been established. The History of the

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Former Han dynasty, Ch'ien Han Shu, records that jade was found in the mountains south of Hsi-an in Shensi province and this location was later identified as Lan-t'ien. The Shih Chi states that jade came also from K'un Lun Shan, the range of mountains extending from Thibet to the Gobi desert. This was also probably the source of the jade from which the large number of objects found in the Museums at Chita and Irkutsk, Siberia, were fashioned. It was also brought from Ch'u, modern Hupeh province and this variety was known as Pien-ho jade. Another variety was known as Ching Shan jade, but as this came from Ch'u it may only be an alternative name for Pien-ho jade. There was also the Chung Shan jade, but the source of this is uncertain as there were several mountains known by this name. All of the indigenous sources were exhausted probably during the T'ang dynasty, for the T'ang dynasty history states that at that time jade was imported from Khotan (Yü-t'ien). The Record of Jade, Yü Chi, states that jade was also brought from Aden and from Bhutan to the south of Thibet. The reference to Aden may only be another version of the story of a jade flask having been sent in 716 by the Emir Suleiman to the Emperor, mentioned in Laufer's "Jade," p. 25. The chief source of supply of jadeite and nephrite has been Chinese Turkestan and its entrepot is Hsi-an, the capital of Shensi province, while Canton has been the leading entrepot for fei ts'ui from Burmah.

The sources of information concerning the use of jade objects in ancient China are very limited. From the time of the classical books, to which reference has already been made, to the Sung dynasty there are almost no references in extant literature to jade objects. In 1092 during the reign of Chê Tsung of the Northern Sung dynasty Lü Ta-lin published his "Investigations of Antiquities with Illustrations," K'ao Ku T'u Lu. This was re-edited in 1753 as an appendix to the Hsüan Ho Po Ku T'u of Wang Fu, mentioned in the preceding chapter on Bronzes, p. 5. In this book one section is devoted to the illustration of a collection of jades in the possession of the famous painter Li Kung-lin. Unfortunately the K'ao Ku T'u Lu is of little value to present-day students. Wu Ta-ch'êng said of it "it is a pity that this book is lacking in critical acumen." The next book on the subject "Ancient Jades Illustrated and Classified," Ku Yü T'u P'u, claims to have been prepared by a commission of nineteen of which Lung Ta-yüan was the head. The colored illustrations were made by four distinguished artists, Liu Sung-nien, Li T'ang, Ma Yüan and Hsia Kuei. The manuscript was prepared for the use of the emperor but was not printed. It was a catalogue of the jades belonging to Kao Tsung, the first emperor of the Southern Sung dynasty, and if the ascription to Lung Ta-yüan were justified it must have been written sometime during the reign of Hsiao Tsung, A.D. 1162-1189, when Lung was Minister of War. There is much doubt among Chinese scholars as to the genuineness of this book as it was not published until 1773 when a manuscript copy is said to have been found. During the preparation of the Imperial Catalogue, Ssü K'u Ch'üan Shu, a committee was appointed to examine this manuscript. The committee pronounced it a fraud on account of the anachronisms



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in the list of the nineteen authors. Wu Ta-chêng's sarcastic comments on it are that "its fault is that it is vague, confused and inaccurate." I have a beautiful written copy of this work with colored illustrations and have studied it with great care. My opinion is that the book is the work of scholars of the Ch'ien Lung period who expressed in it their own views as to the shapes and colors of early jades based upon their knowledge of historical texts and of Sung dynasty art motives. The inscriptions on jades which it gives are wholly fictitious and are never quoted by serious Chinese scholars. As an eighteenth century conjecture concerning the shapes and designs of ancient jades this book has a certain value but it should never be quoted as an authority.

During the Yüan dynasty two books on jades were published, "Ancient Jades Illustrated," Ku Yü T'u, in 1341 by the artist Chu Tê-jun, and "A Collection of Ancient Jades, with Illustrations," Chi Ku Yü T'u, in the same year. The first of these two books was included in the Po Ku T'u edition of 1753. Wu Ta-chêng did not consider it of much value and criticizes it for handing down earlier statements without any investigation as to their truth. The second is now only known through references to it in the San Ts'ai T'u Hui. In the Ming dynasty there was no contribution of importance to the subject of jades. At the beginning of the Ch'ing dynasty much attention was paid to archeological studies by a group of scholars including Hui Shih-ch'i, Tai Chên, Tuan Yü-ts'ai and Ch'êng Yao-t'ien, but their methods were based upon those of the Sung dynasty scholars and they brought to light no new facts. In 1839 Ch'ên Hsing published the "Records of Jade," Yü Chi, in which there is much interesting information as to sources of production and the colors of jade. It was published in 1897 by Hsi Lêng Printing Company and again reproduced in the Mei Shu Ts'ung Shu. This brief treatise written in 1839 has been translated by John Goette in *Jade Lore*, published in 1936 in Shanghai by Kelly & Walsh.

The most valuable contribution to our knowledge of this subject was made by Wu Ta-chêng who published in 1889 his "Ancient Jades Illustrated and Examined," Ku Yü T'u K'ao. In this book he illustrates 215 specimens, describes them with great care and identifies them according to descriptions in early literature. In his comments he does not bind himself by adherence to previous interpretations but freely criticizes commonly accepted theories. In conversations with him he impressed me as being fair-minded and fearless. His book forms the basis of "Jade" by Dr. Berthold Laufer (Field Museum Publication No. 154, 1912) who says in his Introduction that he stands to Wu in the relation of a disciple to his master. Dr. Laufer's book is the best book on jades that has appeared in any foreign language and is destined to remain a classical authority.

In the *China Journal* published in Shanghai Mr. K. C. Wong has written a series of articles on "Ancient Jades" with explanatory notes and illustrations. The first of these appeared in *China Journal*, Vol. VII, No. 2, in August 1927 and they were concluded in Vol. VIII, No. 3, p. 121, 1928. Mr. Wong has one of the best collections of jade ever made. M. Paul Pelliot has written a valuable description of the collection made by

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C. T. Loo et Cie in "Jades Archaïques de Chine," published in 1925 by G. Van Oest, Paris. In addition to the careful description of the objects illustrated, M. Pelliot has given in the Introduction a scholarly contribution to the general subject. "Early Chinese Jades" by Mrs. Pope-Hennessy is another book on the subject and is published by Ernest Benn, London. The description of the great Bishop collection, part of which is in the Metropolitan Museum, New York, is found in "Investigations and Studies in Jade" privately printed, 1906. Only ninety-eight copies of this valuable work were printed so that its contents are only available to students who have access to the few libraries which possess a copy. Vol. III of this book "Jade as a Mineral" by G. F. Kunz gives the best exposition of this subject yet made.

In the Chou dynasty everything connected with official intercourse and public ceremony was regulated with detailed precision as has been already pointed out in the chapter on Bronzes. Jades were no exception. There was a special officer in charge of jade articles and selected workmen, yü jên, were employed to fabricate them. Jade was the most precious stone known in early China and was very valuable, according to the standards of that period. The earliest classical reference to a jade object is as a symbol of authority. The Book of History speaks of the regulation of the five ceremonies, wu li, and of the five jades, wu yü. This term wu yü is synonymous with wu jui meaning the five jade tablets. In the Chou Li the number of these tablets is given as six, liu jui, showing a slight difference in the traditions handed down to the authors of these two books, but both agree that the emperor during audiences with princes and ministers held in his hands the chên tablet, chên kuei. Chên has the meaning of pacificator and the chên tablet was the symbol of the supreme rule of the emperor. A large tablet, ta kuei, was suspended in his girdle. Feudal princes held tablets according to their rank. A duke had a huan tablet, huan kuei. I do not accept the usual translation of this term huan as "pillar." The meaning is brave, valorous and the tablet was conferred upon the duke as a recognition of his chivalry. A marquis held a hsin tablet, hsin kuei. Hsin means belief and this tablet was a symbol of the confidence which the emperor had in the fidelity of the marquis. The third feudal rank was that of an earl who carried the kung tablet, kung kuei, i.e. the tablet of submission. The difference in these tablets was their length and color. The emperor's tablet was 1' 2" in length and was made of pure white jade. That of the duke was 9" in length and those of the marquis and earl 7" according to the standard of measurement of that time. These three tablets were made from jade of various colors. (Fig. 114.) Officials of the fourth and fifth grades had jade circular disks known as the Grain Disk, ku pi, and the Rush Disk, p'u pi, thus indicating that the duties of these lower officers were connected directly with the feeding and sleeping of the people—grain for food and rush mats to sleep on.

In the collection of ancient jades which I made for my friend, the late Charles Deering of Chicago, there are two important specimens which belong to the class of symbols of imperial authority. One is a hatchet or hammer, chên kuei, of black jade

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10-11/16" in length and 3-11/16" wide. This is somewhat larger than the *chên kuei* illustrated by Wu Ta-ch'êng, p. 7, and found in Laufer's *Jade*, p. 92, which is nine and one quarter inches in length. The other is the tablet, *ta kuei*, to which I referred in my *Outlines of Chinese Art*, p. 72. It is twenty two and thirteen sixteenth inches in length and three and fifteen sixteenth inches in width. It is said to have come from the grave of Shao Kung who died B.C. 1053 and who was a kinsman of Wu Wang, founder of the Chou dynasty. This grave was located, according to local tradition, in Ch'i shan-hsien, southwest of Hsi-an. Professor Pelliot in "*Jades Archaïque*," p. 23, has rightly called in question the identification of the spot from which this scepter came as the actual grave of Shao Kung, and I have found in topographies no confirmation of the local tradition which I know to have been accepted by Tuan Fang. However, there is no doubt that the shape and size of this scepter undoubtedly agree with the classical descriptions of a *ta kuei*.

Jade was also used for the manufacture of objects used in religious worship. The shapes of these objects were determined by the ideas of astronomy and geometry held in ancient times. The square and circle of geometry with their variations, the celestial sphere and the four-square earth were the basis of their early designs in jade. The circular disk, *pi*, used in the worship of heaven is explained by one of the earliest commentators on the Chou Li as agreeing with the shape of heaven. The square tube, *tsung*, was designed for worship of cosmic deities, being a square piece of jade perforated in the center by a circular bore. I do not think that the bore of the disk, *pi*, or of the square tube, *tsung*, have any significance. These were made for convenience in handling the objects. The elaborate explanations given as to their symbolical meaning seem to me unsatisfactory and more or less contradictory. The *pi* was circular and the *tsung* square in shape and it was the shape that was important in early symbolism; the central bore was a convenience and was the same in both objects. The *pi* being used for the worship of heaven should not only be round in shape but also sky blue (green) in color and the *tsung* should be the yellow color of the earth. There were also special shapes and colors for worship of the cardinal points. There was the *huang* which was one-half of the circular *pi* and was used in the worship of the North at the beginning of winter when only half of the firmament was visible. There was the *chang* which was one half of the *kuei* and was used in the worship of the South. The *hu*, jade tiger, was used in worshipping the West at the beginning of autumn when the faded severe aspect of nature resembled the stern look of a tiger. The East was worshipped with a green tablet. These four shapes, together with the *pi* and *tsung*, were collectively known as the six ritual objects, *liu ch'i*. In addition to these, there were libation cups of various shapes used for wine offerings in connection with worship, and jars for holding wine.

Of these six objects the two most important were the circular disk, *pi*, and the square tube, *tsung*. The *pi* is illustrated in Fig. 115. This disk has four concentric series of circles at intervals between the outer rim and the bore. In the outer band the

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four cardinal points are suggested by figures resembling a T. Between these points fleeting clouds are indicated by irregular lines. The next band resembles seeds of grain and the third band which is adjacent to the bore is similar to the other band with the exception that the cardinal points are omitted. The symbolism of the decoration taken as a whole seems to be that rain-laden clouds are the omens of a fruitful harvest.

A magnificent example of the shape *tsung* and of the variety *ta tsung* is shown in Fig. 116. This is from the collection of Wu Ta-ch'êng and is reproduced in Laufer's *Jade*, p. 130. It is cut square with a large bore. Each end has a short projecting circular neck which leaves the four corners very prominent. According to Wu Ta-ch'êng this *tsung* was the emblem of the empress.

In my collection is another object which I have classed as a *tsung*, though it is quite possible that it was part of a chariot equipment. It is carved in bold relief with six dragons, five of whose heads may be seen on the upper left hand side. The bodies extend around the whole surface of the four almost square sides and are made to appear as if floating in the midst of clouds. This object is five and one half inches square and is one of the most striking examples of ancient jade that I have ever seen. It came into my possession from the collection of Mr. Ch'en Hsi-fan. (Fig. 117.)

The *huang*, used in the worship of the North, is illustrated in Fig. 118. This object was in the collection of Wang Ch'ung-lich, the son of General Wang I-jung who perished in the defence of Peking against the advance of the Allied Troops in 1900. The decoration on the front surface is usually said to be that of an ogre, *t'ao-t'ieh*, but according to the comments of Mr. Wang, which are described, together with an inscription by the Emperor Ch'ien Lung, in the *China Journal*, Vol. IX, p. 231, this decoration may be said to be an early attempt to produce phonetic writing. Mr. Wang dissects one of the two figures to the right and left into three shapes which could be used for such writing. As Mr. Wang was a profound scholar, his theory is worthy of attention. Another object used in worship was the *kuei pi*, a combination of the circular *pi* and the long narrow *kuei*, all carved out of one piece of stone. This object, according to the *Chou Li*, was used in the services of sacrifice to the sun, moon and stars. It is illustrated in Fig. 119. A sacrificial libation cup, *tsioh*, is in the collection of Mr. Deering. It is  $3\frac{5}{8}$  inches high and measures  $3\frac{3}{16}$  across the length of the mouth. It is of very thin-cut jade so as to be almost transparent, has a conventional band around the rim, a band of thunder pattern around the body, two dragons with opposing faces on the front of the vessels with their tails intertwined to form the handle. This jade cup is a counterpart of the same shape in bronze.

Prayers for rain were frequent in the dry climate of North China which was inhabited in ancient times. The jade object used for this purpose was a disk carved in the shape of a dragon, *lung*. The name of this disk is a compound of the characters for jade, *yü*, and for dragon, *lung*. The object was probably given this name from the carving of a dragon or two dragons on the face of the disk. The dragon has always



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been associated with rain and in my "Outlines of Chinese Art" p. 15 I have expressed the opinion that the shape of the dragon was taken from the shape of the gathering clouds previous to a summer thunder-storm. In Fig. 120 one of these disks, lung, is illustrated. It is similar to one illustrated in Laufer's "Jade," p. 188, which was taken from Ku Yü T'u K'ao. This disk which I have illustrated is of yellow jade which has taken on earth-spots through burial. Two wonderful specimens of this variety were discovered in 1931 in the same grave as the bells called Piao Chung, located east of the present city of Lo-yang (Fig. 121).

When used for personal adornment, the shapes and designs of jade were determined by the spirit of the age. In the Chou dynasty, for instance, the girdle pendants were marks of the rank of their wearers in the same way as the tablets. They were severe in style and their shapes were strictly geometric. In the Han dynasty there was a new spirit of national freedom in which there was greater scope for individual development and this is reflected in the variety of shapes of pendants. A photograph of a complete pendant, as illustrated in my manuscript copy of Ku Yü T'u P'u, is seen in Fig. 122. This should be compared with Fig. 95 in Laufer's "Jade" for differences of decoration as his photograph was taken from a different edition of this book. A comparison of the two is an evidence that too much dependence cannot be placed on copied illustrations. The only safe method is to gain our knowledge from existing specimens. On the girdle pendants of the Han dynasty there was a wide variety of ornamentation such as hydras, lotus leaf, dragons, phoenix, cloud patterns, rippling water, pairs of fishes, auspicious herbs, butterflies, cicadas, birds, tigers, etc. These pendants were of many shapes. In my "Outlines of Chinese Art," p. 68, there is an illustration of a pendant in the form of a dancing woman which is reproduced in Fig. 123. This pendant has had a remarkable history. It was purchased by General Wang I-jung shortly after it had been taken from an ancient grave in Shensi which had collapsed and was given to his son Mr. Wang Ch'ung-lich who later was a member of the Bureau for the Compilation of the History of the Ch'ing Dynasty, Ch'ing Shih Kuan. Mr. Wang, who considered that it belonged to the Chou dynasty, wore it for more than twenty years suspended from his girdle. He showed it to me during one of his frequent visits at my house and I borrowed it from him to be photographed. Mr. Wang continued to carry it on his person until his death in 1925 and it was buried with him. Thus in my own experience I have seen and handled an ancient jade which had a life among men for a brief period of thirty years and again was buried with the dead. Will it ever come to life in some future generation? In Fig. 124 are illustrated two ancient jades which were carried by the late Tuan Fang in his girdle for many years and were presented to me by his family after his assassination in Ssü-ch'uan in 1911. He had left them in his Peking home before starting out on his last fateful mission. One is a ring, huan, with a projecting ridge around the bore; the other is a girdle-clasp, sui, with a decoration of an auspicious plant. The ring, huan, was a symbol of companionship. When a narrow slit was cut through

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the ring from the bore to the outer edge the ring was called *chüeh* and was a symbol of separation.

Another series of jade objects used for personal adornment was composed of various objects of head gear. There was the ceremonial coronet, *mien*, of several shapes varying from the close-fitting calotte to the square biretta and the elaborate miter. The shape and decorations were determined by the rank of the wearer in the same way as the British coronets now are. The San Li T'u has reconstructed the shapes from classical writings and in Fig. 125 the coronet of the emperor is illustrated. It will be noticed that from the mortar several strings of beads are suspended. For a coronet of the emperor there were twelve strings, *liu*, and the beads, *ch'êng*, were all made of jade of five colors. Mr. K. C. Wong has collected eighteen beads which were formerly used on such coronets and he has illustrated them in his article on "Ancient Jades" in the *China Journal*, Vol. VIII, No. 3, March 1928. (Fig. 126.) Many of these beads have been found in Honan tombs and are mentioned by Bishop White in his "Tombs of Old Loyang" During the Ch'ing dynasty pearls were substituted for jade beads on the imperial coronet, an example of which may be seen in the Government Museum. On informal occasions the emperor wore his hair in a knot which was held in place by a jade covering called *kuan*, as illustrated in Figs. 127 and 128. The *kuan* was fastened by a jade hairpin called *chi* which passed through the *kuan* from end to end. The informal caps of the emperors were called *pien* and on the front of these was a small jade ornament called *chi*. (Fig. 129.) The Book of Poetry referring to these ornaments on the emperor's cap says that they were as brilliant as stars.

The use of sonorous stones to make musical instruments is mentioned in the "Tribute of Yü" in the Book of History, *Shu Ching*, and in the *Shang Shu* occur the expressions "to strike the stones," *chi shih*, and "to tap the stones," *fu shih*. A curious development of this custom was the conversion of the ceremonial jade axe, *yü ch'i*, into a musical device of the percussive type, *wu ch'i*. In the "Development of Sacrifices," Chi T'ung, of the Chou Li mention is made of red shields, jade axes and ceremonial caps which were used for grand military dances. These axes had a small bore near the top as if handles were to be inserted. When used for dancing a silk cord was passed through the bore for holding the axe which was struck by a small wooden hammer held in the same hand. Fig. 130 illustrates an axe of green jade. Fig. 131 shows another axe which was formerly in the collection of the famous connoisseur Mr. Hua Man-ch'ing. It has at the top the figure of a recumbent tapir or rhinoceros and in the panel below it the head of an ox. On one side are the marks of the strokes of the hammer. The use of jade objects as musical instruments has been continued down to the present time. In Confucian temples are found jade chimes, *ch'ing*, some in the L shape but with an obtuse angle and others in the form of a flattened bell. These are all suspended and struck with a hammer.

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Jade was also carved into various shapes which were used in preparing a corpse for burial and served not only as a mark of respect but were also believed to preserve the body from decay. All the vents of the body after death were plugged with jade shaped to fit each organ. Amulets were laid on the eyes and on the navel. There was also an amulet which was placed on the tongue to hold it in position. This was called *han*. Another set of jade objects, collectively called *ya hsiu*, were used to hold the burial clothes in proper position. These had small eyes through which silk threads could be passed and sewed to the garments. In the Deering collection there is a group of nineteen articles, some of which are duplicates, used for this purpose. In addition to these jades used in preparing the corpse for burial, other jade objects were buried with the dead as an indication of the rank of the deceased or as being things of which he was fond during his lifetime. None of these were prescribed by regulation or even by custom. Their number and quality were determined by the family and were considered matters only of private concern.

The use of jade in making an astronomical instrument, *hsüan chi*, which was devoted to sacrificial and not to scientific uses, in making the writing tablet, *hu*, which the emperor always had with him during audiences with the princes (Fig. 132), and in making coins and seals was subsidiary to its more important uses outlined in preceding paragraphs, viz. in making symbols of rank, objects of personal ornament and shapes used in burial rites. It is unnecessary in this brief outline to describe these subsidiary uses in detail. Mention must be made of a jade measure of nine inches in length excavated from a grave in Honan in 1936. It belongs to the Sung dynasty and is probably the measure made by the Emperor Hui Tsung in 1117 to show the exact size of the square jade seal which he made in that year from a large boulder which had been presented to him. This measure is in my collection and was presented to me by Mr. Huang Po-ch'uan.

The jade objects already described belong to the first of the three great periods of their use which extended from ancient times to the end of the Han dynasty in A.D. 221. Those produced in the second period, which may be called T'ang-Sung A.D. 618-1277, were modelled after early jades but the carving is more elaborate and inscriptions were added. The description of jades in the *Ku Yü T'u P'u* may be taken to apply to jades of this second period though they are assigned to the earlier one. Their designs are the product of the fertility of the Sung dynasty pictorial artists who furnished drawings for the lapidaries of their time. The third period is the modern one from the time of Ch'ien Lung down to the present during which the supply of jade called *fei ts'ui* has come chiefly from Burmah.

Jades of the first two periods have beautiful coloration. Many of them have been buried in tombs for long periods. Their natural colors were white, blue-green, green, yellow or black, but these have taken on variations through chemical changes due to the ingredients of the soil in which they were buried. These changes also varied according

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to the hardness of the original stones and to the amount of moisture in the soil. Jades buried in the high dry soil of northern-western China have changed less than those which were covered with the damp soil of the plains. The jades excavated at An-chi in Chekiang province were found to be of a chalky white color and softer in substance than jades found in northern sites. Mr. K. C. Wong has invented a new term for jades that have never been buried. These are known in Chinese writings as *ch'uan shih ku* and Mr. Wong translates this term as heirloom jades. The colors of this class of jade objects depend upon their manner of preservation. One of the most frequent causes of coloration of ancient jades is the quicksilver which was usually put in the graves of wealthy persons and which later came into contact with them. In the circular disk, *pi*, described in a foregoing paragraph and illustrated in Fig. 141 the lower part has rotted away to the depth of nearly one inch indicating that it must have stood in a moist mixture of earth and lime. The upper part of this green jade disk has many earth spots, *t'u pan*, which were probably due to contact with quicksilver after the rotting of the bottom had caused it to fall. The colors taken on by ancient jades through burial are so varied that it is impossible to describe them.

According to the Jade Record artificial coloring of jades has been practiced from the time of the Emperor Hui Tsung of the Sung dynasty. At that time new jades were soaked in a vegetable solution made from the juice of a grass called *hung kuang ts'ao* found in the mountains of Kansu. This process would produce red spots. Later there developed a method of concealing the rocky seams of poor jade by placing it inside of a piece of red-wood and heating it slowly. This method seems to have its origin in Soochow. Modern methods of making new jade take on the colors of ancient pieces and of producing colors which may be demanded in the market consists largely of soaking in strong vinegar, reinforced with coloring matter. This process has been common among the dealers of Peking during the last few years and many such artificially colored jades have been sold as genuine old specimens. They can often, though not always, be detected by immersion in boiling water which will become colored. They usually have also lost some of their glossy touch in this artificial process.

The glossy smooth surface of jade gives it a subtle appeal to the delicate sense of touch. Just as painting is appreciated by sight and music by hearing, so jade offers to its devotee the purest delights of the artistic sensation of touch. It is described as *jun*, which means soft, like morning dew or gentle rain; it also means an elegant, glossy surface. It is a quality which corresponds to harmony in sound or to grace in movement. It is also defined as *wên*, i.e. warm and smooth, like the flesh of a child; again as *chên mî*, fine and close, like the texture of a delicate silk fabric. I venture to claim that this artistic appreciation of a sensitive touch is peculiar to the Chinese race and that even among them it has been confined in its expression to this one medium of jade. Those who enjoy the beauty of form into which jade has been carved or its wonderful coloration have missed a good share of artistic enjoyment and appreciation if they have



## JADES

not also learned the delights of jade to a sensitive touch. This is a form of artistic feeling new to occidental consciousness, but it cannot fail of recognition solely for the reason that it has never been applied to any of our art products. It is this peculiar quality of jade which always has been most prized in China.

Examples of the third period of jade production, i.e. from the 18th century to the present time, may be found in nearly all western museums. The Bishop collection in the Metropolitan Museum, New York, and those brought together by Dr. Laufer in the Field Museum, Chicago, are the largest and most varied. In "Chinese Porcelain and Hard Stones" Gorer and Blacker, Vol. II, Group 12, many beautiful specimens are illustrated. The lapidaries of the Ch'ien Lung period did remarkably good work. To a large extent they followed existing models in designs and shapes but with what Laufer called a "creative reinvention" of their own. Their reproductions of the shapes of ancient bronzes such as tripods, wine jars, wine cups, libation cups, urns were beautifully executed. In this work the Imperial atelier, tsao pan ch'u, located inside the Palace, set the example of artistic conception and high-grade work. The jade sceptre, ju-i, became a favorite gift on formal occasions; and jade was also made into ceremonial bells, pendants and objects which could take their places alongside of the splendid porcelains of the same period. In the Deering collection there is a box of fourteen objects carved by Lu Tzŭ-kang the most gifted and noted lapidary of the Ch'ien Lung era. These small objects show refinement of taste together with skill in execution. The work of other artists shows them to have equalled the attainments of Lu but their names have not been preserved. In no other material has the artistic taste of cultured Chinese had more natural expression than in jade. It still retains in China its ancient position of being the most precious of all stones.



# LIST OF ILLUSTRATIONS

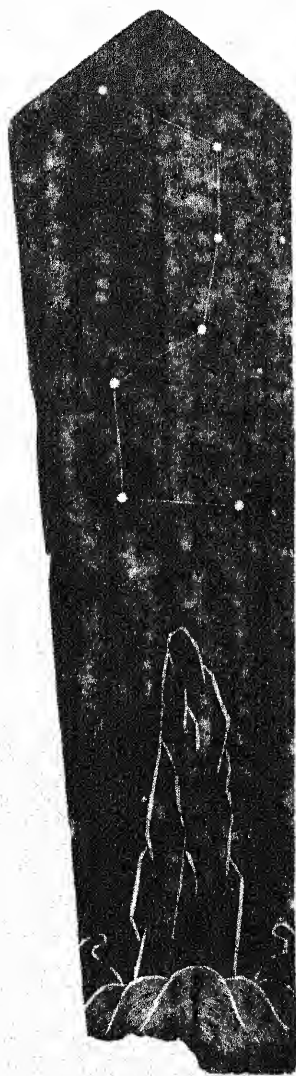
## V.

### Jades

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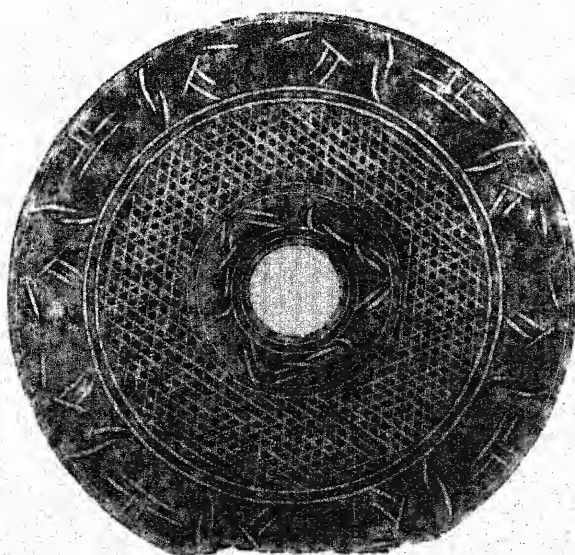
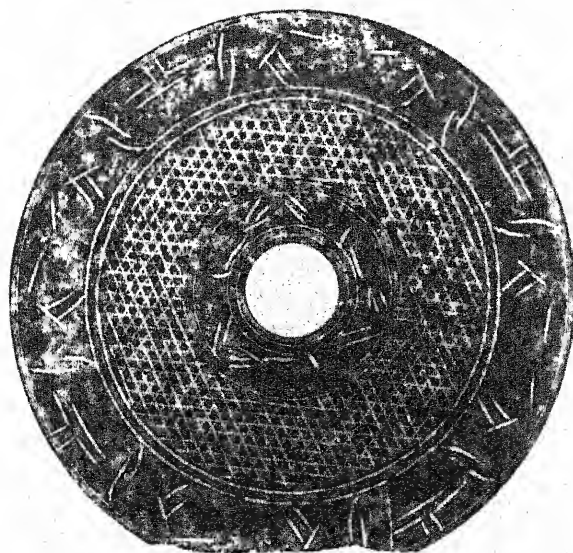






114. Tablet, Kuei, in author's collection. Height 16".

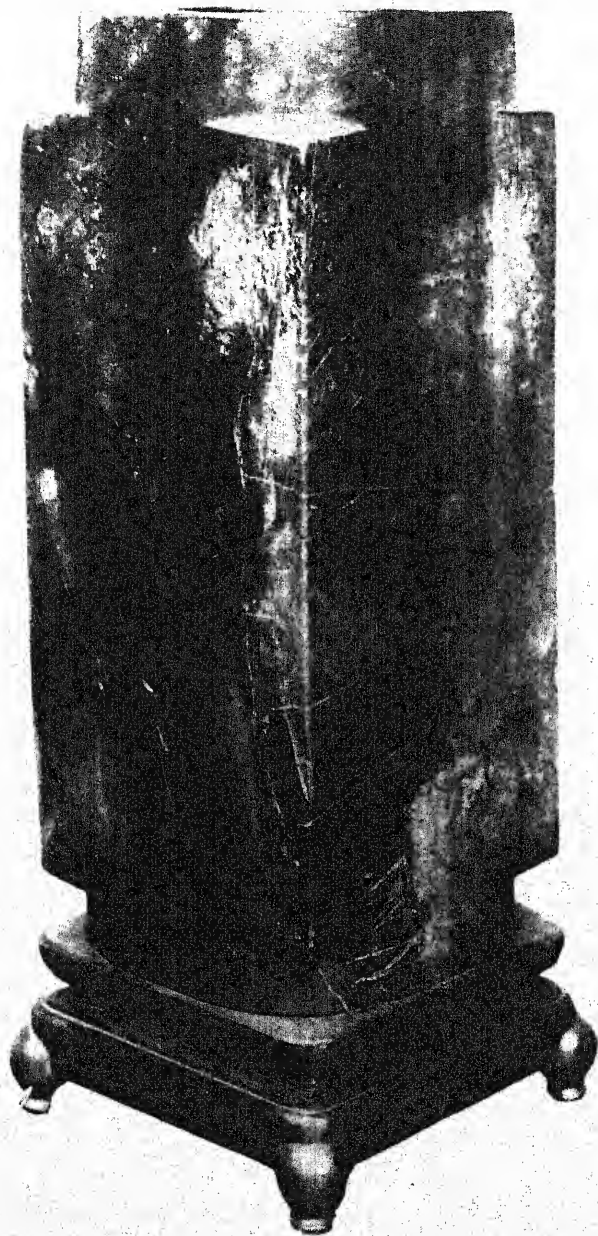




115. Two sides of a jade disk. Diam. of disk 12", diam. of bore  $1\frac{7}{8}$ ". In author's collection.

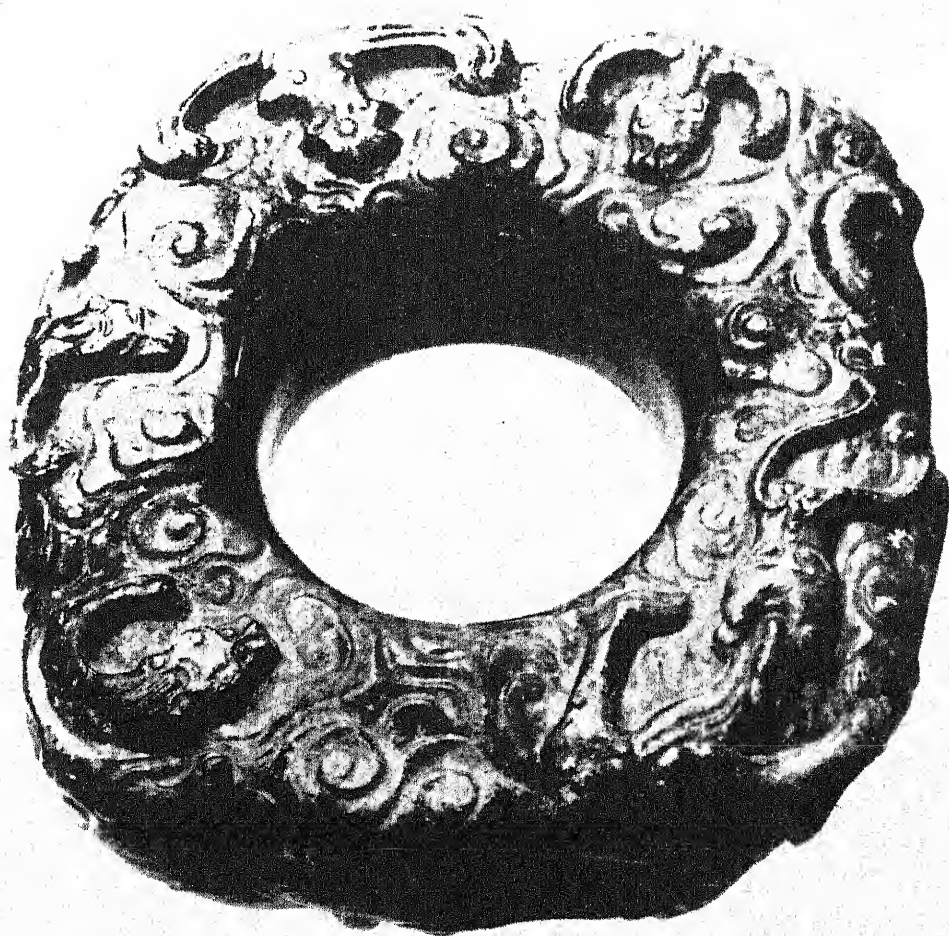






116. Square Tube, Ta Tsung. Green jade. Height  $10\frac{1}{2}$ ". Diam.  $2\frac{3}{4}$ ". In the author's collection.





117. Square Tube, Tsung, green jade, with decoration of six dragons in relief.  
 $5\frac{1}{2}'' \times 5\frac{1}{2}''$ . In the author's collection.



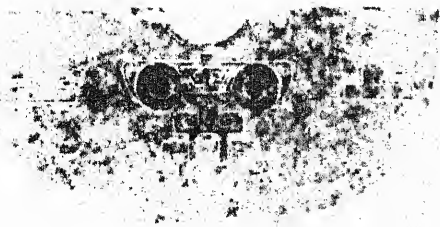


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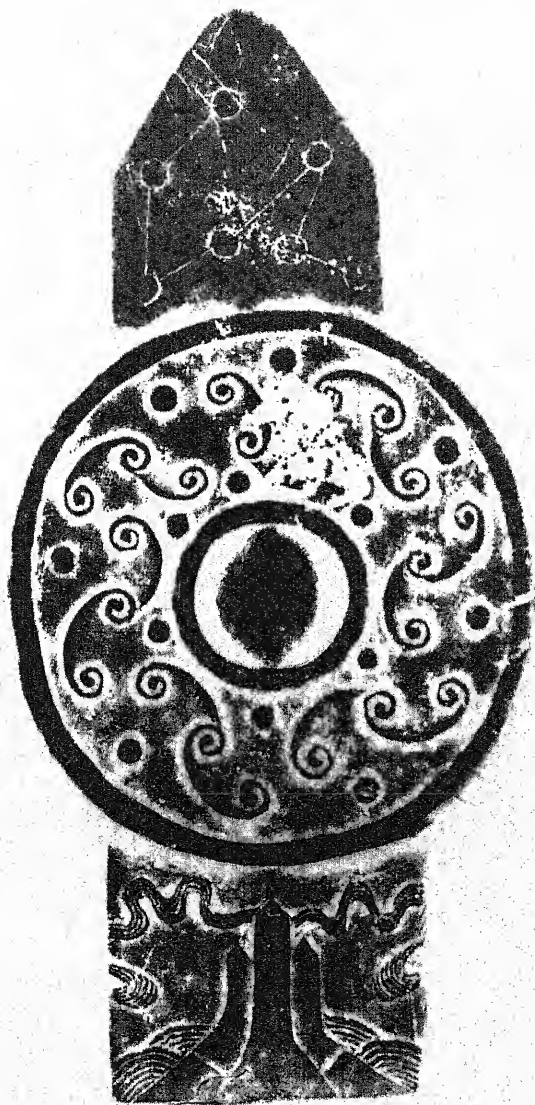
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侯潤亦精亦潔直可宜為三代以前時物  
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高寶璜形枚余益疑此文物畫象之  
中尚屬有文字名門之意觀兩句之長  
後有今時歐文字在辨其佳丁古之概  
乎故乾隆御題極道鑑刻之美天章  
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118. Jude Huang, in the collection of the late Wang Ch'ung-lich.

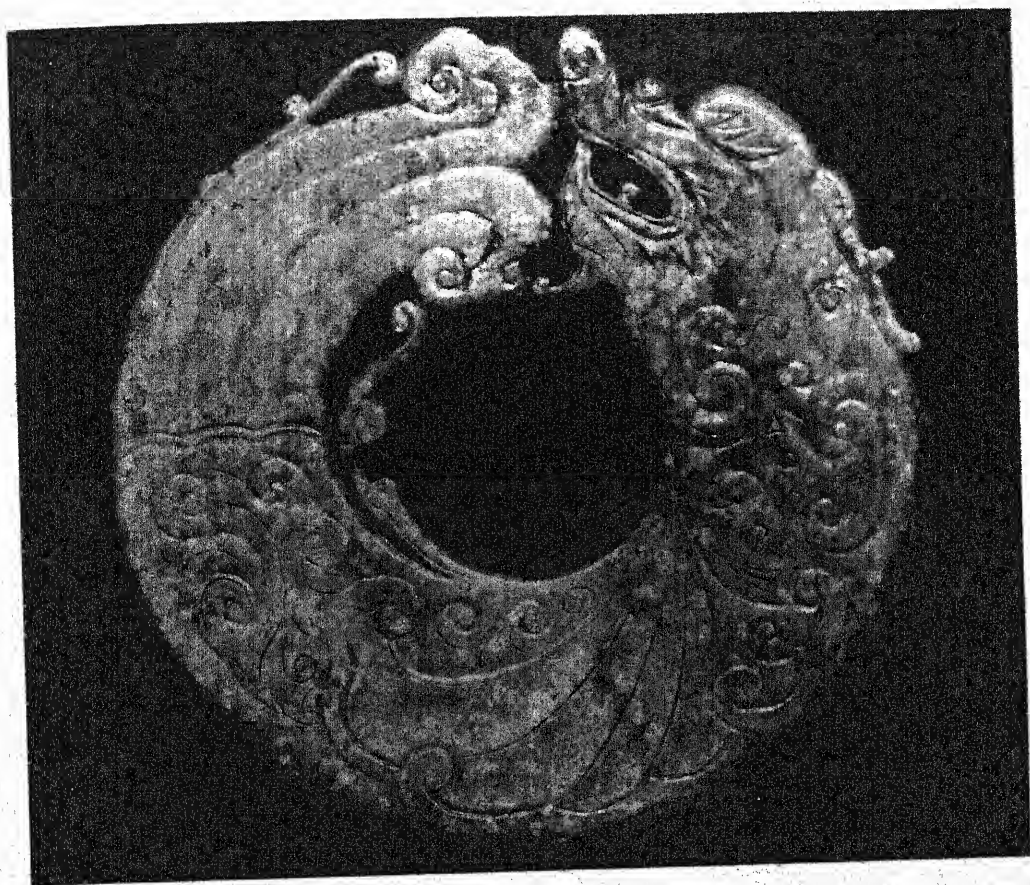




119. Kuei pi, combination of tablet and disk. In Deering collection.

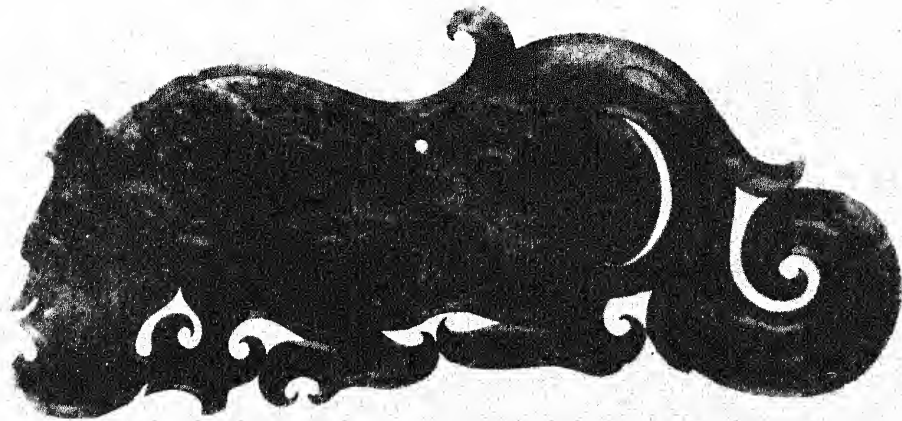
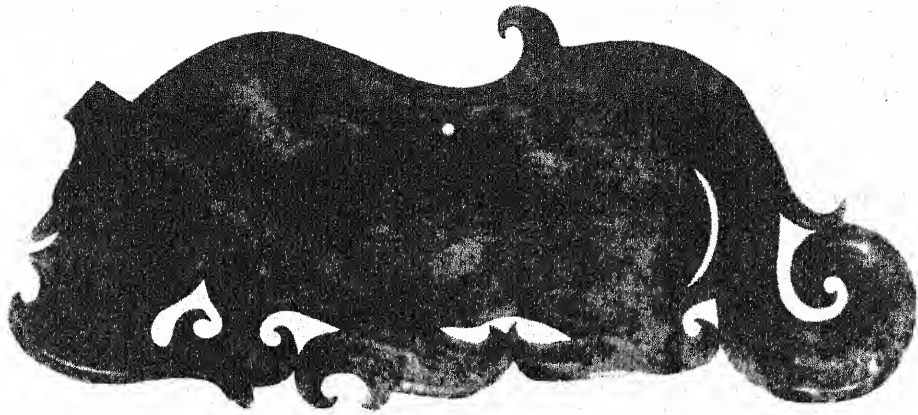






120. Disk called Lung, yellow jade, same carving on both sides. Diam.  $7\frac{1}{4}$ ". In the author's collection.

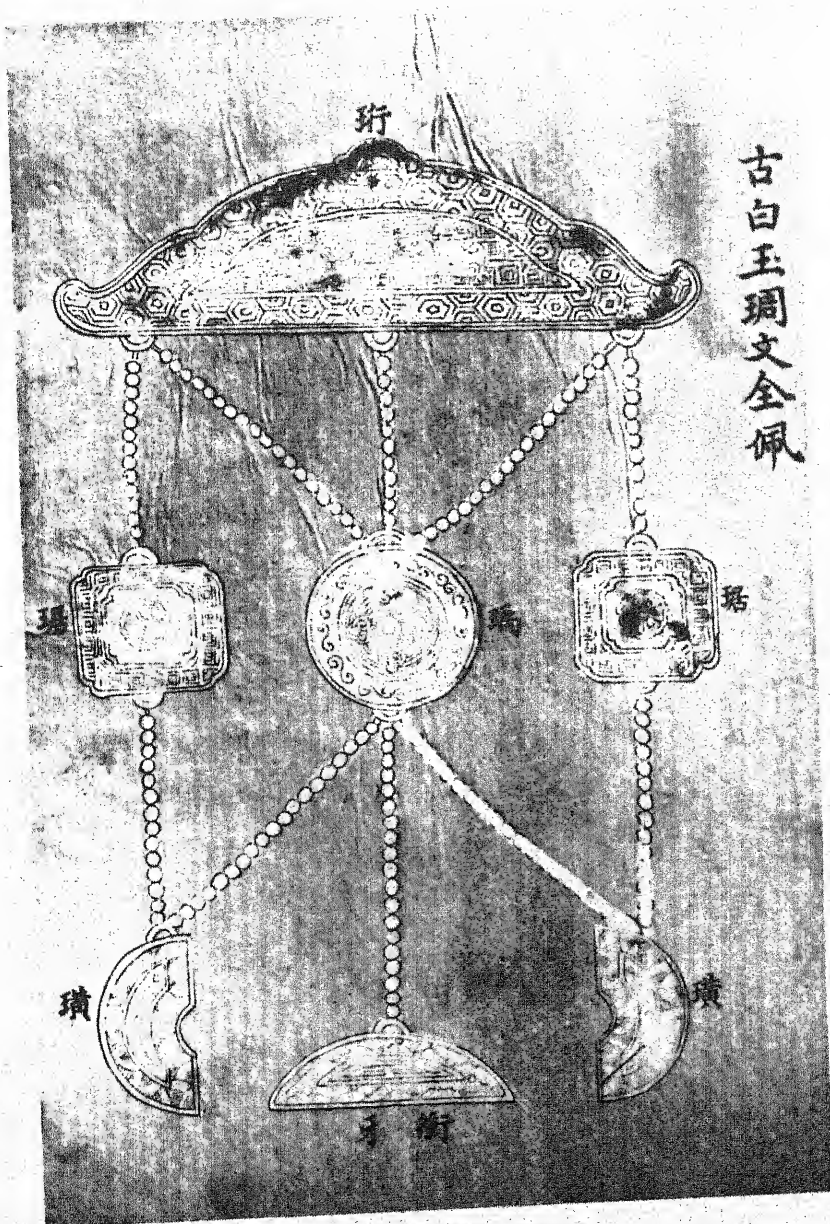




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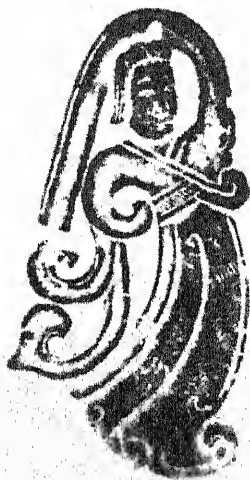






122. Pendant, photograph of illustration in the Ku Yü T'u P'u.

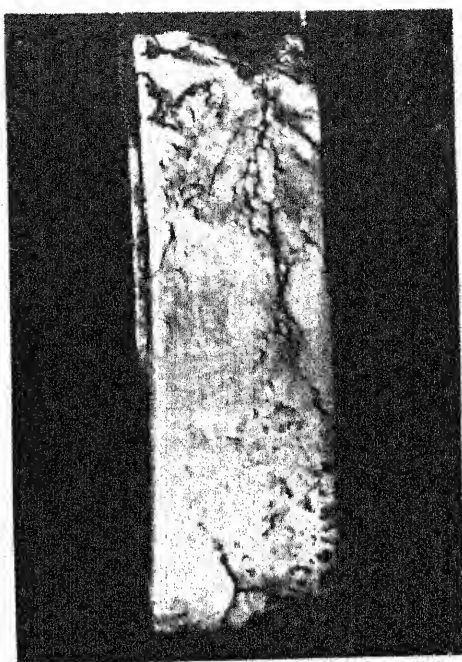
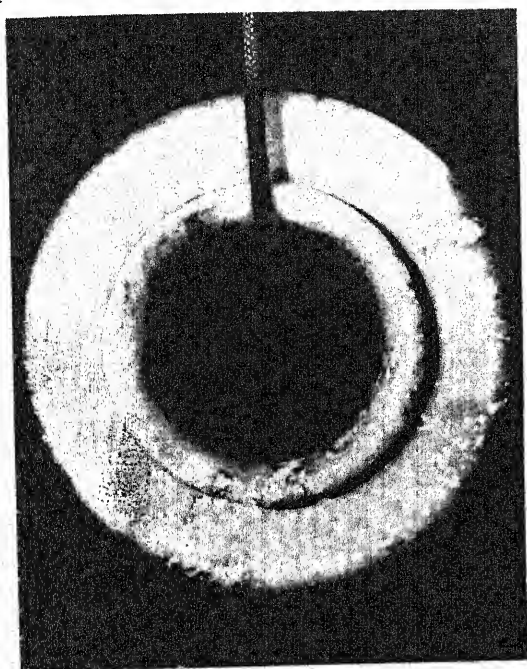




123. Dancing Woman.





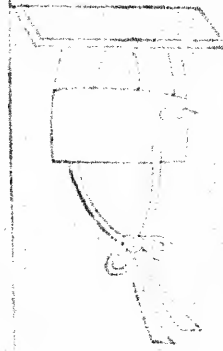


124. Left: Jade Huan. Right: Jade Sui, girdle clasp. (Belonged to Tuan Fang.)

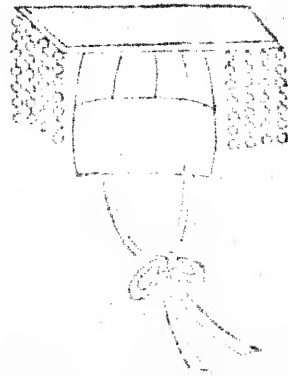


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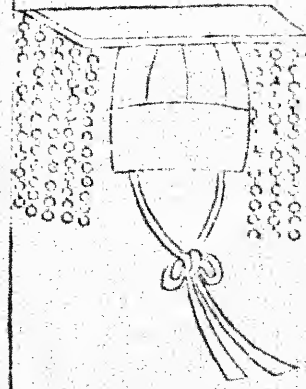
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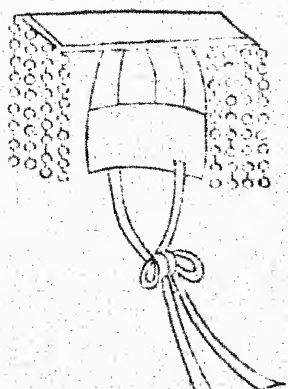
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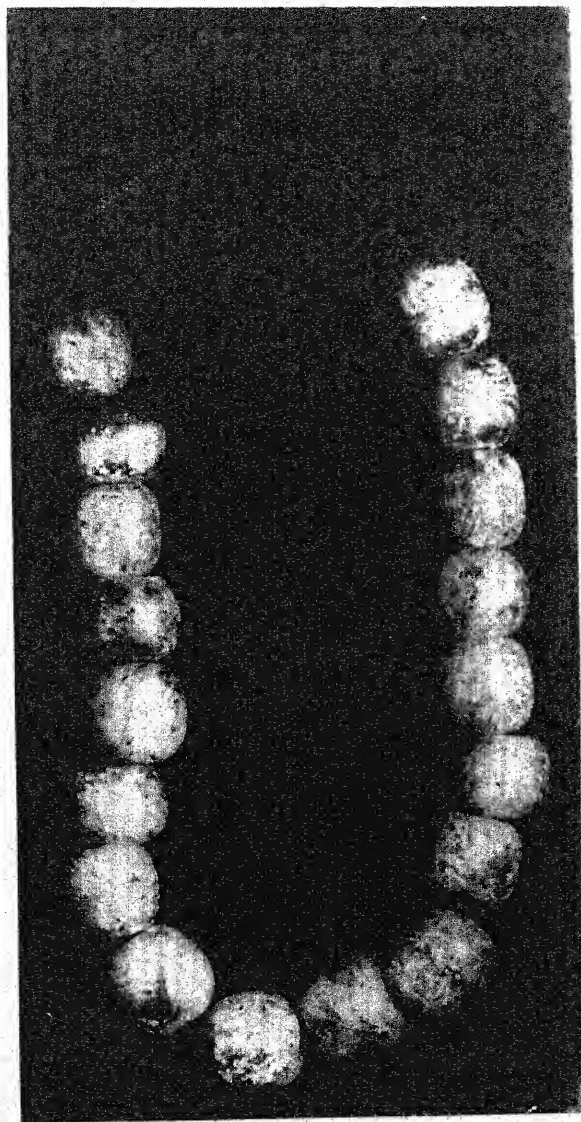
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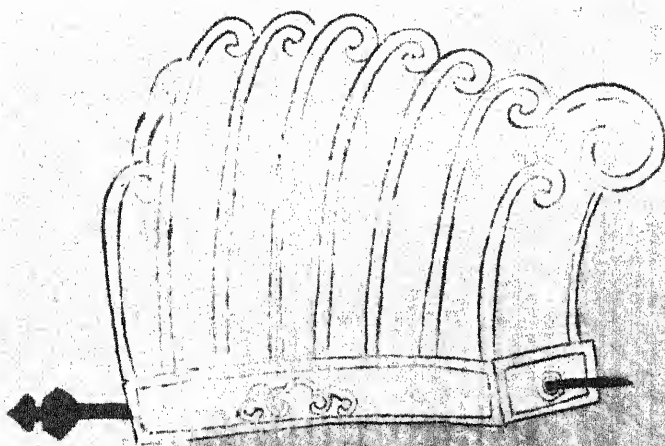




126. Pendant Beads for Diadem. White jade with clay-like spots. In the collection of Mr. K. C. Wong, Shanghai.



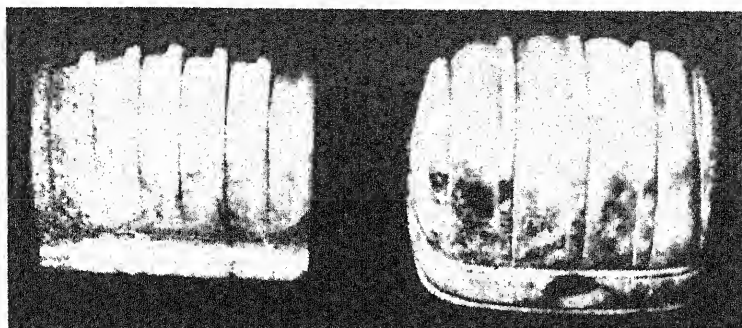
羊脂白玉卷雲七梁冠



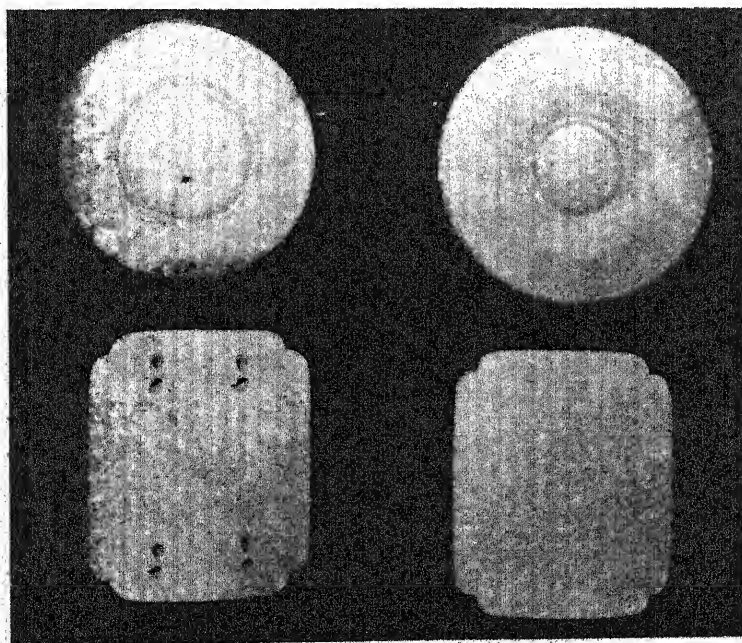
127. Hair ornament (kuan), white jade, photograph of illustration in Ku Yü T'u P'u.





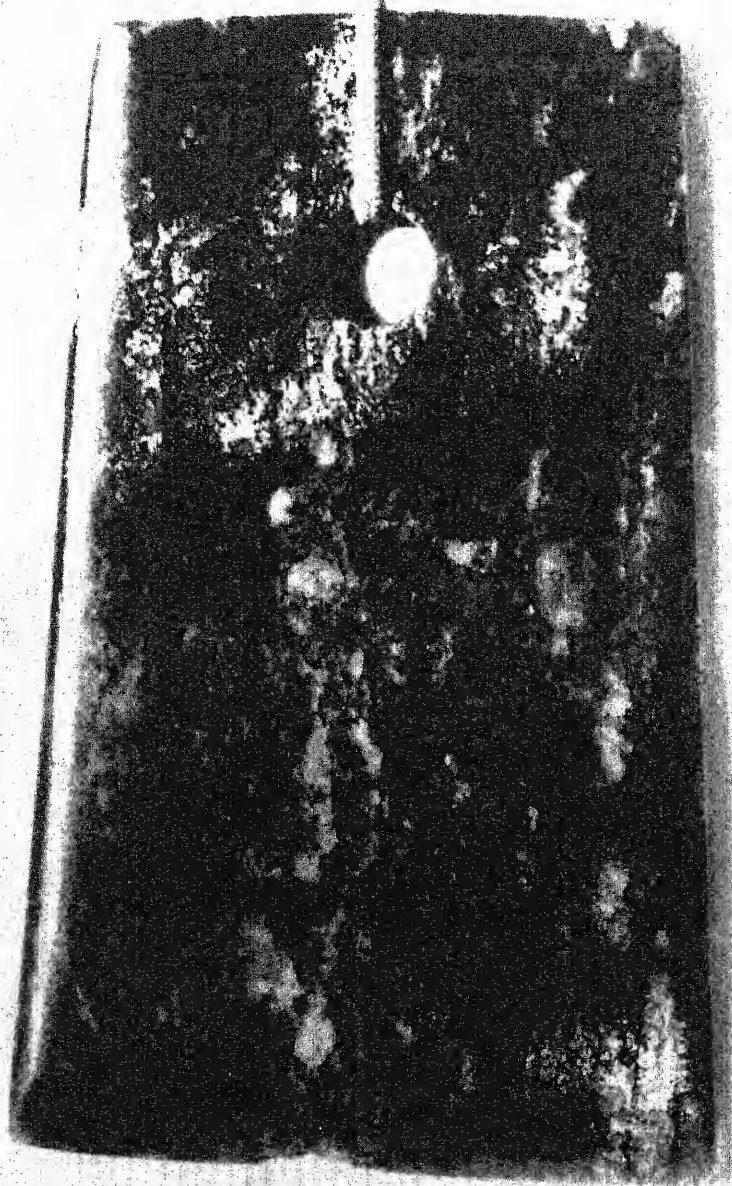


128. Jade caps or head covers. Right: White tinged with olive green. Left: White with black spots. In the collection of Mr. K. C. Wong, Shanghai.



129. Jade cap ornaments. In the collection of Mr. K. C. Wong, Shanghai.





130. Dancing Axe, Wu Ch'i, with silk cord for suspension. Green jade. Length  $6\frac{3}{8}$ ". Width at top  $3\frac{1}{16}$ ". In the author's collection.

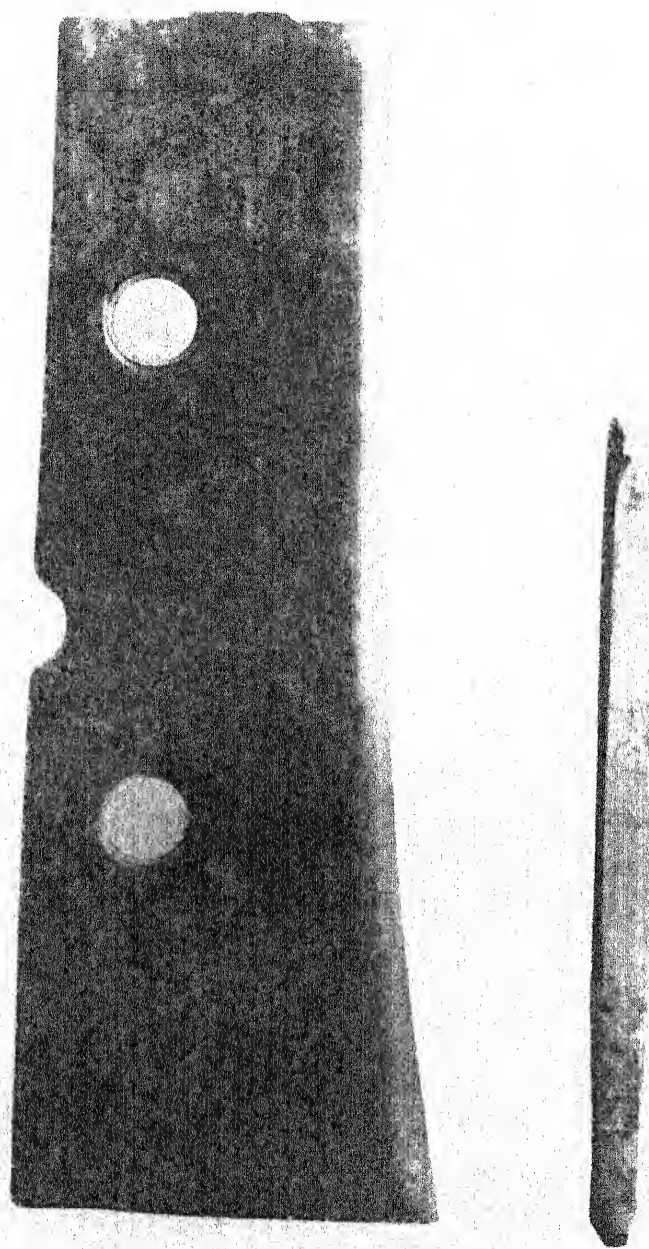




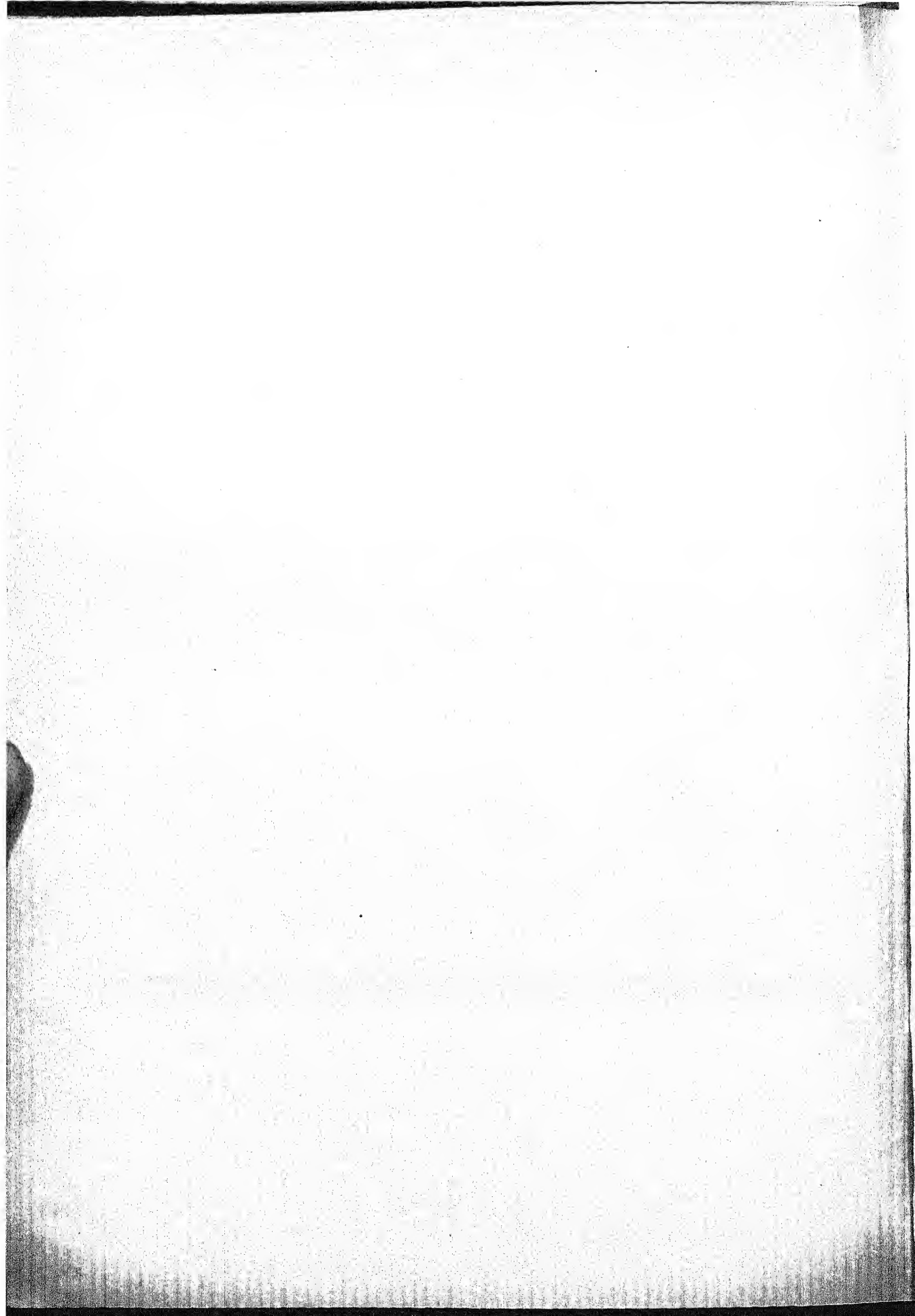


131. Dancing Axe, Wu Ch'i. White jade. Length  $7\frac{1}{8}$ ". Width at the centre  $3\frac{1}{2}$ ". In the author's collection.





132. Left: Writing tablet, Hu, green jade. Length  $9\frac{1}{4}$ ". Width: top  $2\frac{5}{8}$ ", bottom  $3\frac{3}{8}$ ". Right: Pen, white jade. Length  $6\frac{1}{2}$ ". In the author's collection.





## VI

### CERAMICS

Art tradition—Description of porcelain—San Tai objects—Han glaze—The period of Division—T'ang products—Yüeh-chou ware—Ch'ai ware—Sung wares: Ting, Tung-ch'ing, Ju, Chün, Kuan, Tz'ü-chou, Chü-lu, Lung-ch'üan, Ko—Ching-tê-chên—Glazes—Applying glazes—Firing—Muffle—Three classes of products—Types—Shapes—Imperial patronage—Lang ware—T'ang Ying—Primitive methods—Other potteries—Favorite study.

Ceramics find a more natural classification along with bronzes, jades, and stones than in any other place, for the reason that our earliest known specimens of earthenware were associated with the ancient ceremonies of the Chinese people. They were substituted for bronzes in early burial rites, as they were easier to fabricate and less expensive. In the use of the term "ceramics" anything is meant which belongs to the fictile arts, including earthenware, stoneware, pottery, and porcelain. It is comprised under the one Chinese word t'ao, which is the term used in the two best-known treatises on this subject, viz. T'ao Shuo and Ching-tê-chên T'ao Lu. In view of our present additional knowledge, my opinion is that yao ch'i is the best term to use as the equivalent of ceramics, leaving the term t'ao to stand for the equivalent both of the generic term pottery and of its restricted use in contrast with porcelain. Porcelain is the correct translation of tz'ü. T'ao in its restricted senses refers to articles made from the soil, including earthenware made from earth which is soft and fusible and stoneware made from clay which is hard and infusible. The term t'ao was used in early literature as synonymous with wa which originally meant any kind of fired earthenware, but later became the name of roof-tiles. Tz'ü refers to articles made from a mineral deposit formed from the decomposition of rocks containing a large proportion of silica. In t'ao the larger element is earth which we understand as a combination of finely divided rock material mixed with vegetable or animal matter. In tz'ü the major element is decomposed stone. In other words, t'ao must be classified as a product of the earth's soil whereas tz'ü is made from a mineral deposit. The supply of material to produce t'ao articles is inexhaustible and may be found almost everywhere. The deposits from which tz'ü articles are produced are rare and in some localities the deposits have been so small that they were soon exhausted. These deposits of porcelain clay vary not only in extent but in quality. The largest and best deposit yet found in China is in the neighborhood of Ching-tê-chên in Kiangsi province. The clay found there is white and very compact. One of the local names for the second grade of this clay is kaolin, a name meaning high ridge which was taken from

## SURVEY OF CHINESE ART

the hills where it was found. In western countries kaolin has by usage come to be a generic name for porcelain clay. It is a hydrous aluminum silicate. Deposits in other places have had porcelain clay which has been yellow, red, buff and black.

It will be seen from the foregoing that t'ao cannot be strictly defined in a European sense as pottery, nor tz'ü as porcelain. Hobson (I, p. 148) who clearly understands the Chinese use of these terms defines the European conception of porcelain as "all varieties of pottery which are made translucent by adding to the clay substance some natural or artificial fluxing material." Although translucency forms the line of distinction in Europe between pottery and porcelain, this cannot be said to be the distinction in China between t'ao and tz'ü.

The two earliest pottery vessels that I have ever seen are in my collection and were purchased from the Tuan Fang collection. (Fig. 133). The bowl has been pressed into shape by hand and thumb marks are plainly visible on the inner surface. The second piece, a jar, has been built up from strips of clay that have been coiled into shape. After shaping, the outer surface has been smoothed off by filling the crevices with moist clay. On the inner surface the striation of the coils can be seen. This coiling process is sometimes called the "ring method." Palmgren in his *Kansu Mortuary Urns*, p. 1, published in 1934 by the Geological Survey of China as Series D, Vol. III, Fasc. 1, states that this technique was used in fashioning the large majority of the vessels found at P'an Shan, Kansu province. Neither the bowl nor the jar have been fired and have therefore the natural cold gray color of clay. It seems to me impossible to date these two pieces for their provenance was not known by Tuan Fang more accurately than that they came to him from Shensi province. They seem to me to be pre-historic.

The painted bowls and jars which Andersson found at Yang-shao Ts'un, Mien-ch'ih-hsien, Honan province, and which he first described in a Bulletin of the Geological Survey of China, 1923, were of the same type as those found by him also in the Sha Kuo T'un cave in south-western Manchuria. He likened his finds to the painted pottery fragments found by Pumpelly in 1903-4 at Anan in Russian Turkestan and later in his *Children of the Yellow Earth* he stated that they resembled the Tripolje ceramics of Southern Russia. It is evidently a type of ware used by some nomad tribe which carried it to these widely scattered places, but as far as China is concerned it does not seem to have had any influence on subsequent ceramic productions and they must be kept distinct and separate from some of the other pottery things found by Andersson at Yang-shao Ts'un. Among these was a tripod with bulging legs and a broad brim at the mouth. This is a characteristic Chinese type. When made in pottery this shape is usually called ko and in bronze li. I have in my collection a tripod (Fig. 134) exactly similar to that illustrated by Andersson on Plate 21, a. It came to me in 1914 from Tuan Fang's group, where it was labeled as a Chou dynasty piece. It has been fired and is therefore of a brownish red color. This shape has been found in the Academia Sinica excavations at An-yang so that it is quite possible that both Andersson's find and my own may be

## CERAMICS

earlier than the Chou dynasty. The broken pieces of pottery found at An-yang and in the surrounding country evidence the wide use of the good clay of this district for the manufacture of all shapes of vessels needed for use or ceremony by the people. Many other pottery pieces were made for burial with the dead. These have been described by Chêng and Shên in Monograph Series No. 1, published by the Peiping Office of the Harvard-Yenching Institute, Yenching University, and entitled "A Brief History of Chinese Mortuary Objects."

Pottery that can be definitively assigned to the Chou dynasty is rare. In my collection there is a broken tile (Fig. 135) which came from the graves of Old Loyang and was presented to me by Bishop White. This can be dated as of the sixth cent. B.C. There are also two large vases with covers. (Fig. 136). These have designs painted on the outer surface in several colors. These vases came also from graves at Loyang and are of the same period as the tile. No attention need be paid in this connection to the inscriptions on Chou dynasty pottery vessels collected by Ch'ên Shou-ch'ing and described in T'ieh Yün Ts'ang T'ao for investigation of these inscriptions belongs to epigraphical studies rather than to ceramics.

From the Han dynasty have been preserved many examples of vases, hu; candlesticks, têng; cooking vessels, tou; and rectangular food vessels, kuei, all modeled after bronze prototypes. Some of these have crude ornamentation, similar to those of the finer products of bronze. Laufer in his "Chinese Pottery of the Han Dynasty" divides these decorative designs into two large groups, (1) models in imitation of actual objects such as mills, roofed urns, jars representing draw-wells, and stoves, and (2) vessels such as vases, jars and various types of sacrificial vessels.

Many of these Han specimens are covered wholly or in part with a green iridescent glaze. (Fig. 137). Laufer in "The Beginnings of Porcelain in China" discusses the origin of this type of glazes and concludes that it was introduced into China over the Central Asian land route from the West. It is known from the Ch'ien Han Shu that the emperor Wu (B.C. 140-86) sent agents to purchase a substance known as pi liu li which is mentioned as a product of Chi-pin (Kashmir). This pi liu li is identical with liu li, a vitreous mass which can be fused by heating. Laufer with his usual caution stated in his discussion that we have no ancient description of pottery or of glazing and other ceramic processes. He added that our knowledge of these subjects must be reconstructed on the basis of actual material before our eyes. The soundness of this reservation is evident from the fact that in the recently opened Piao Chung graves east of Lo-yang of the fifth cent. B.C. glazed articles have been found and also beads made of glazing material exactly identical with the glaze on Han dynasty vases. This discovery shows that glazes were known in China before the importation of liu li and are of high antiquity. The iridescence of the glaze of these beads and of the glaze of the Han dynasty vases agrees with the description of Pliny relative to murrine vessels in that they

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have also the hues of a rainbow. I have in my collection a wine-cup of archaic pattern, called p'ieh, of brownish-red clay covered with green glaze which has trickled down from the sides to the bottom of the cup making a layer so thick that it shows no signs of decay. (Fig. 138).

During the four hundred years of chaos after the downfall of the Han dynasty to the rise of the T'ang dynasty, i.e. from A.D. 225 to A.D. 618, much stoneware was produced. Vessels were elaborately decorated with friezes in applied relief. These decorations represented demons, hunting scenes, animals and birds both realistic and fantastic, and human figures with barbaric mien. Many of these products are glazed but there are also unglazed specimens. According to the T'ao Lu the kilns of this period were located in the north in the Kuan-chung districts, which extended from Lung Kuan on the northwest of modern Shensi province to the Han Kuan on the northwest corner of modern Honan, and at the capital city Lo-yang, where vessels were made for imperial use. In the south there were kilns at Tung-ou which at that time was located in the Yüeh territory but later became the Wên-chou prefecture of modern Chekiang province. The vase, which is illustrated in Plate 139, is evidently a product of the Kuan-chung kilns and shows in its decoration the same alien influences as are found in the grottoes of the Wu-chou hill (see p. 28). One of the best specimens of the work of this period is the Wei dynasty miniature temple found in the excavation of the grave of Li Hsien at Lung-p'ing, Hopei province, and illustrated in Fig. 140. This temple was in the collection of Tuan Fang when I photographed it but is now in my collection. Li Hsien was a general of the Hsiao Ming Ti period (A.D. 516-525) of the Wei dynasty and was buried in northern Shensi. (Fig. 141).

In the T'ang dynasty communications were better between different parts of the country than they could have been during the preceding period of disruption and our records of events are more numerous and trustworthy. The kilns in Shensi province near the capital found an improved location at Ting-chou, and in Honan province new kilns were opened at Chêng-chow. In Chekiang province additional kilns were established at Yüeh-chou, modern Shao-hsing, and at Wu-chou, modern Chin-hua. The wares of several other provinces became known at this time though they may have been produced earlier as we may find from future excavations. In the southwest corner of Kansu province kilns were producing wares at Ch'in-chou, modern T'ien-shui. These were probably the result of communication with the earlier Shensi kilns. In Anhui province, which had long been in communication with Honan, kilns were opened at Shou-chou, a place known to history from the beginning of our present Christian era. In Hunan kilns were found at Yo-chou and in Kiangsi at Hung-chou, modern Nan-ch'ang, the capital of the province. The T'ao Lu describes the wares found in these various places but this description must be taken with full reservation, pending the discovery of articles which can be seen and handled. The necessity for caution in the use of the statements of the T'ao Lu in reference to T'ang dynasty porcelain is made



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clear by its error in the interpretation of the poem by Tu Fu on the porcelain bowls of Ta-yi. Ta-yi is a city in Ssü-ch'uan province west of Ch'êng-tu, but there is no record of such porcelain ever having been made in this place. Wang Hui who revised the Ta-yi Hsien Chih claims that the Ta-yi of Tu Fu's poems refers to Lo-yang—the Large Place—and not to the city in Ssü-ch'uan of this name.

Up to the present time one T'ang dynasty ware of which we have satisfactory specimens is the so-called pi-sê ware of Yüeh-chou. A beautiful specimen of this ware is in the collection of Mr. Kuo Shih-wu, Peiping, where I have often examined it. It is a large shallow bowl, p'ieh,  $2\frac{1}{4}$  inches high,  $6\frac{1}{2}$  inches in diameter at the mouth and  $1\frac{3}{4}$  inches at the foot. It has the green color of a mountain mist, the body is thin, the decoration is incised and the bottom is unglazed. It was recovered a few years ago from the ground where it had been buried. In all respects this bowl agrees with the description of Yüeh-chou ware given in the Ch'a Ching of Lu Yü. It was probably one of the early products of the Yüeh-chou kilns, for the porcelain clay is fine and unctuous, dense and hard and its color is pure white. Such a fine quality of clay usually is found at the surface of deposits. The quality deteriorates according to the depth. The materials used for the feldspathic glaze of this bowl probably came from the same district but its method of use would naturally remain a secret of the potter. It is useless to conjecture the source of the coloring matter used in the glaze but an examination of the bowl shows that it was carefully selected. The color is more brilliant than the green (ch'ing) of Ju ware and richer than the greenish-blue (fên ch'ing) of Kuan ware of the Sung dynasty. The whole body is covered with a thick glaze under which are fish-roe dots. The yellow and black spots on the bottom are the marks of the yellow sand on which the bowl rested while it was being fired. The incised decoration represents rippling water in the midst of which are two lotus petals and two children, a design which was developed in later porcelain into those of a child holding a lotus leaf and of the lotus and babes. This Yüeh-chou bowl is of the beautiful type which was so much admired by the House of Ch'ien of the Kingdom of Wu and Yüeh that orders were given to reserve all the products of the kilns for the use of the Imperial household, thus giving rise to the name of pi-sê. This Yüeh-chou ware is one of those which have been grouped together by dealers as ying-ch'ing, a modern commercial term which has caused endless, though unnecessary, confusion to collectors and writers. The kilns which produced this ware were in use till the end of the Northern Sung dynasty but were removed to Yü-yao when the Southern Sung dynasty set up its capital at Hang-chow.

During the Five Dynasties the only kilns which made any contribution to the development of ceramics were those at Chêng-chow, Honan. Their establishment during the T'ang dynasty is noted in the preceding paragraph. Here was produced under the patronage of the Later Chou dynasty the famous Ch'ai ware. Ch'ai was the patronymic of the second emperor of this dynasty, A.D. 954-959, who was a man of unbounded activity. His capital was at K'ai-fêng, only a short distance from the

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Chêng-chow kilns. The Government Museum has a large vase with the stamp Hsien Tê nien chih, i.e. made during the reign of Hsien Tê, which was the title of the second emperor of this dynasty. This vase has been labeled as Ch'ai ware. It is of thick reddish porcelain and the glaze is a mottled brownish-yellow color, brilliant and with fine crackles. These characteristics agree with the descriptions of the T'ao Shuo and of the Ch'ing Pi Ts'ang quoted by Hobson (Vol. I, p. 41) as being "rich, refined and unctuous," but the color is not "the blue of the sky after rain." As a matter of fact, there is no reason why the color should be sky-blue; for, in my opinion, what the emperor Hsien Tê commanded to be produced was a ware which should be as beautiful as the blue of the sky breaking through the clouds after rain, but not necessarily of that particular color. The expression is a poetical one and need not be taken in a literal sense. If the color were the only objection to it this piece might be considered genuine as I suggested in my "Outlines of Chinese Art" p. 125, but there are two other considerations. One is that Ch'ai ware is described as being "as thin as paper" and another which I have recently discovered is that the custom of using year marks only arose during the Ching Tê period, A.D. 1004-8, of the Sung dynasty, some fifty years later. The inscription of this Museum piece is incised in the biscuit under the glaze. Recently I have heard of two other pieces with this year mark and they are both of the same general type as the Museum one. Up to the present no unquestionable piece of Ch'ai ware has been found. Indeed I am now not at all convinced that this ware ever existed except in the brain of a poet. T'ang Ying who imitated during the Yung Chêng period all other early glazes made no attempt to imitate Ch'ai ware. This is conclusive proof that he was not certain about it.

The Northern Sung dynasty, A.D. 960-1126, had its capital at K'ai-fêng in Honan province. It was a brilliant era in the history of China and ceramics shared in the encouragement given by the Court to artistic productions. (1) The ware most highly favored by the Court was produced at Ting-chou, modern Chêng-ting near the juncture of the Shansi Railway with the Peking-Hankow Line. Ware from the Ting kilns is usually divided into two classes—white, pai ting, and earthen, i.e. t'u ting. The best white variety is made from a compact white porcelain clay of fine grain. When the body is thin this ware is translucent and can be classed as true porcelain even according to the strictest European usages. The deposit of good white porcelain clay at Ting-chou must have been very limited, for even when, according to the Ko Ku Yao Lun, the best examples were being produced during the reign of Hui Tsung, another authority, Liu Ch'ing Jih Cha, is responsible for the statement that "the Ting ware had awns and was not suitable for use." This latter estimate probably refers to the later output of the kilns in which t'u ting ware was made. Under the deposit of clear white porcelain there was clay of a pale yellow tint and later of a distinct yellowish tint which was made into t'u ting ware. The glaze of pai ting ware is pure white and is free from any flaws. That of t'u ting ware is yellowish or ivory tinted and is usually crackled. It often has

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tear stains. There are three kinds of decoration, viz. carved, hua hua, stamped or impressed, yin hua, and embroidered, hsiu hua. This latter term means a type of moulded decoration which resembles the evenness of embroidered silk.

The beauty of the Ting ware was not known or appreciated by modern collectors until the special exhibition in the Old Palace Museum was opened October 10, 1929, and disclosed specimens which had never been mentioned previously by any Chinese writer. Among the pieces of pai ting the most perfect example is a small wine cup, liu tou pei, which takes its name from its resemblance to the shape of a willow basket. (Fig. 142). Another perfect example is a large vase with attached handles of animal-head shape. There are also a bowl with incised decoration of a pair of fishes and with a green glazed rim; another bowl with an incised flower decoration; a flower-holder with stamped yün-fêng decoration; and a vase (yü hu ch'un). A wonderful example of this ware is in the collection of Mr. Kuo Shih-wu. It is a small vase with a long tapering neck like the neck of a goose. It has a thin body and green glazed flanged mouth rim, ch'ing k'ou. The carved decoration is of lotus leaves and stalks closely interwoven. Mr. Kuo has examples of red ting ware, choh hung, of purple ting ware, tzü ting, of inky ting, mo ting, and also of blue and white ting, ch'ing hua. The red ting specimen is a sealing mixture box with lid. The red coloring matter is evidently a powdered mineral substance which was smeared on the biscuit under the glaze. The purple ting is a wine cup in the shape of a peach flower. The black ting is a figure of Hai-ch'an-tzû, an immortal of the Han dynasty with a frog looking over his shoulder. The blue and white is a water holder which has a decoration of overhanging clouds. These colored ting specimens belonging to Mr. Kuo will be fully explained and illustrated in his forth-coming book "The Chih Chai Collection of Ceramics."

Excellent examples of the t'u ting variety with its thick glossy yellowish glaze may also be seen in the Old Palace Museum. There are two bottles with handles and stamped flower decoration which are perfect of their kind. The entire body is covered with fine crackle lines, liu wên, which were caused by the exposure to cool air when the vessels were taken from the firing kiln. There are so called tear stains also on the surface caused by the uneven flow of the glaze.

(2) There were the private factories at Ch'ên-liu, a district about fifteen miles south of the capital. The ware of Ch'ên-liu was called eastern, tung yao, probably after the popular name of the capital which was also called eastern, i.e. Tung Ching. It is made of a grayish white or of gray clay. Eastern ware is described in a poem by Chang Lei (A.D. 1046-1106), who with Su Tung-p'o and two others were called the "Four Great Scholars," as of a green color. The Ko Ku Yao Lun also describes this rare ware as a pale green and adds that it has fine crackle and frequently a dark mouth and iron foot. My understanding of the term iron foot, t'ieh tsu, is that the bottom of a vessel was reinforced by a strongly metallic glaze to give it additional strength. The term t'ieh, iron, is frequently used in the sense of strong, as in t'ieh pi, a strong vigorous pen.

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(3) There were two kilns southwest of the capital and less than a hundred miles distant. One of these was at Ju-chou (Fig. 143) which is the modern district of Lin-ju and the other at Chün-chou which is now known as Yü-hsien. These two places are not far from Hsin-chêng where there was a large find of bronzes in 1923. (See p. 12). The Ju-chou ware is described by the T'ao Lu as made of fine clay and with a soft flossy (jun) surface like copper. The clay was of yellowish color. The glaze was green (ch'ing) in color, approaching the green-blue tints of the sky after rain, and was made both with thick and thin bodies. The thin specimens were of superior quality. In accounting for its lustrous brilliance it was said that powdered cornelian was used in the preparation of the glaze. On the bottom of dishes spur marks, chêng-ting, remain and these resemble small sesamum flowers. This is my translation of what Hobson calls a "difficult Chinese phrase." This simile used in describing spur marks was probably chosen as symbolic of this district whose chief product is sesamum.

(4) The other kilns at Chün-chou produced objects which have been greatly admired by western collectors on account of their brilliant colors. (Figs. 144, 145). The specimens of this ware which one usually sees are flower-pots, saucers for the pots and garden-seats. The ware was made in two qualities—the coarse variety with a sandy clay body, sha t'ai, and the fine variety with a porcelain body, tz'ü t'ai. Many years ago I secured several dozen shards of this ware dug from a refuse heap on the site of the kilns. Those show greater differences in body than in glaze. There are many intermediate gradations between the coarse and fine types. These specimens show four kinds of clay—white, gray, red and pale yellow. The permutations of coloring of the glazes are wonderful and entitle this ware to all the high praise that has been bestowed upon it in modern times even though Sung dynasty writers seem to have preferred the simpler green-blue colors of other wares. The flower-pots and saucers were usually made in sets of ten with the number stamped in the base for purposes of identification. The vessels of Chün ware belonging to the Palace and Government Museums are among the best examples of its colorful beauty, but western museums and collectors have also specimens of rare excellence. One of the best pieces I have seen is a small water pot for writers' use in the collection of the late Shêng Kung Pao made of porcelainous clay with thick lustrous glaze. In the Palace Museum there is a water dish in the shape of a peach kernel, the inside of which is covered with Chün glaze and the back resembles the buff-colored Yi-hsing ware. It is a rare specimen. The finest examples of Chün ware are those whose glaze is either a sky-blue, t'ien lan, or a moonlight grayish white, yüeh pai.

(5) Kuan, or official ware, (Fig. 146) is so called on account of having been manufactured at kilns established in the capital during the Ta Kuan period of the reign of the Emperor Hui Tsung toward the close of the Northern Sung dynasty. As far as I have been able to discover, there is no information as to the sources from which the porcelain clay, glaze clay and coloring matter were obtained, but it is probable that



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they were selected from all available sources, including possibly the present Ching-tê-chên. All descriptions of this ware agree that it was green (ch'ing) in color, had a red-brown mouth and a thick glaze on the bottom. There are four colors of clay in the specimens of this ware found in the Palace Museum, pure white, pure black, red and yellowish red. This shows that the clay used in this ware was a composite production and not the distinct variety found in any one place. One of the most beautiful specimens of this ware in the Palace Museum is a vase in the shape of a jade tsung. There is also a plate with the rim shaped like a mallow flower. This ware was also made during the Southern Sung period.

The preceding four classes of ware, viz. Tung, Ju, Chün and Kuan, were all manufactured in districts south of the Yellow River and at no great distance from the capital.

(6) Another kiln which was presumably at work in this dynasty was located at Tz'ü-chou on the southernmost border of the present Hopei (Chihli) province, much nearer to K'ai-fêng than Ting-chou. This kiln is included in the Northern Sung dynasty list with reservation, for, as far as I know, there are few existing specimens which can be ascribed to this period with certainty. The Ko Ku Yao Lun mentions "old Tz'ü-chou ware" which resembles Ting ware but without tear stains. (Fig. 147). The earliest dated specimen is one mentioned by Hobson and illustrated as Fig. 1, Pl. 30, in Vol. I of "Chinese Pottery and Porcelain." It is dated A.D. 1446. Hobson notes also fragments of this ware found in the ninth-century site of Samarra by Professor Sarre and another from the tenth-century in Turfan but these would have been produced in the T'ang dynasty. It is also recorded that this ware was so inferior in the fourteenth century as to be unworthy of consideration. Although the records leave us in doubt as to the output in the Northern Sung we may presume that the factories were at work even though the wares produced were for common use and could not be put in the same class as those of Ju-chou, Chün-chou or Ch'ên-liu. Tz'ü-chou ware as we know it has a buff body of porcelainous stoneware coated with a white slip and covered with a creamy glaze. In Vol. III, Pl. 45, of "The Eumoforopoulos Collection" Hobson shows a beautiful baluster vase with lotus-shaped mouth and double base which he rightly assigns to the Sung dynasty. It is buff-grey stone with a wash of white slip and a cream glaze. The vessels of Tz'ü-chou kilns were decorated with crude designs in colors which vary from black to sepia. It is quite possible as Laufer suggests in "Pottery of the Han Dynasty," Appendix II, that this type of ware was made in other kilns. At any rate, it must be placed as a whole in the lowest rank of Northern Sung ceramic products. These Tz'ü-chou kilns are still being operated and are frequently visited by travellers.

(7) Many specimens of another ware were discovered during digging operations in 1921 at Chü-lu in the southern part of Chihli province (now Hopei). Chü-lu is about half-way between Ting-chou and Tz'ü-chou and was an important commercial centre. As far as we know there were no kilns in this district and the porcelain

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products found here and known as white porcelain, *pai tz'ü*, are identical with those described in the T'ao Lu as having been made at Hsing-t'ai, a neighboring district. The T'ao Lu is authority for saying that this ware was made in the T'ang dynasty. Bowls, plates, dishes, brush-washers, water-holders are among the shapes that have been found. The clay is whitish, of close texture and of good plasticity. The glaze is creamy white and unctuous. This ware has been described in Chü-lu Sung-ch'i Ts'ung Lu published by the Tientsin Museum in 1923. I have a dish of this ware in my collection (Fig. 148a and b).

(8) South of the Yangtze River in the present province of Chekiang, Lung-ch'üan ware was made at the town of Liu-t'ien in the district of Lung-ch'üan. This place is in the southwest corner of the province near the border of Fukien province. It is surrounded on three sides by mountains whose detrition has formed deposits of good porcelain clay. Lung-ch'üan clay is white and of fine texture. As it contains iron, it takes on during firing a reddish-brown color in parts uncovered by glaze. The celadon glaze of this ware varies in tints from dark to light green, often with bluish green shades due to the presence of cobalt. The decoration is incised or moulded on the body under the glaze, and sometimes applied in relief with the top of the designs unglazed. The perfection of this ware was made by the younger Chang while his brother who used the same materials chose different methods and produced a ware which has been called after him Ko ware, i.e. the ware of the elder brother. The chief difference between Ko (Fig. 149) and Lung-ch'üan (Fig. 150) wares is that the Ko variety has a thinner glaze and is lighter in shade. The thinness of the glaze caused crackles to appear on the surface while the vessels were cooling after removal from the kilns. On account of its light green color, poets have classed this with the Kuan and Ju wares of Honan province, but there is no connection except in their imaginative conceptions. As a matter of fact, much confusion has arisen on account of writers taking too seriously the statements of poets concerning the appearance and qualities of ceramic specimens. No two poets would be expected to use the same language in describing the same object. These allusions to Kuan, Ju and Ko wares must be interpreted as poetry and not necessarily as description. Beautiful celadon ware from Lung-ch'üan became one of the chief articles of trade from the port of Ch'üan-chou to the Malayan islands, the Indian Ocean, Persian Gulf, the Red Sea, and the east coast of Africa. This trade is described in the *Chu Fan Chih* translated and published by Rockhill and Hirth under the name of "Records of Chinese Foreign Trade and Shipping."

The wares of the Southern Sung dynasty whose capital was located at Hang-chow in Chekiang must be distinguished from those of the Northern Sung with its capital at K'ai-fêng on the Yellow River. (Fig. 151). In fact this Southern Sung period, which extended from A.D. 1127-1278, may be taken as the dividing line between the earlier and later stages of the history of ceramics in China. From this time onward Ching-

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tê-chên became the centre of this industry. The Court naturally thought of the fine wares which it had enjoyed in its earlier capital and sought to reproduce their styles. The potteries which were already in existence at Lung-ch'üan and those which were established at Yü-yao after the removal of the Yüeh-chou kilns to this place were able to supply green-blue ware which was fully as good as the Ju and Kuan wares of Honan but nothing like the Ting ware had ever previously been produced in the South. The Court began early after the seat of the capital was fixed at Hang-chow to encourage the manufacture of the highly prized Ting ware. In the neighborhood of the present railway centre of Hsü-chou-fu where the Tientsin-Pukow line crosses the Lung-hai line there were good potteries at Hsiao-hsien, Su-chou and Ssü-chou. Those at Su-chou seemed to have produced more and better ware than those at the two other centers. In the Palace Museum there are several examples of vases and bowls made in Su-chou which are good imitations of Ting ware but it is of the t'u ting variety. In the southern part of the present province of Kiangsi in the Chi-chou district there was a good supply of white porcelain clay which was found suitable for the manufacture of objects in the style of Ting ware. There must have been a large output of this Chi-chou ware, for there are many examples of it in the Palace and Government Museums. One of the Chi-chou potteries belonged to a man named Shu who with his daughter Chiao excelled others in producing beautiful work. Mr. Kuo Shih-wu has two tripods of this Shu ware which are of such good workmanship as to justify the reputation attained by father and daughter. Imitations of Ting ware were also made at Hsiang-hu and at Ching-tê-chên. This Kiangsi type of Ting ware is called fên-ting, being white but not so pure in color as the pai ting.

These efforts of the Court to secure a satisfactory imitation of Ting ware first called attention to the great possibilities of Ching-tê-chên where there was an abundant supply of clay. Ching-tê-chên is a market town about twenty li from the district city of Fou-liang, east of the Po-yang Lake in Kiangsi province. Its earlier name was Ch'ang-nan-chên and that of Fou-liang was Hsin-p'ing. In the opinion of T'ang Ying, who became superintendent of the Imperial Potteries of this place in 1728, pottery was first made there during the Han dynasty. The probable meaning of this passage is that the clay found in this district was first used in the fabrication of articles in the Han dynasty and the clay was called by the early generic name of t'ao, pottery. Such articles must have been soft and not easily handled as the clay is very ductile. This opinion is confirmed by the record of the Annals of Fou-liang which states that in the first year of Chih Tê of the Ch'ên dynasty, i.e. A.D. 583, orders were received to make bases for the wooden pillars of the palace at Nanking. When these were finished and tested it was found that they were not strong enough to carry the weight of the roof. It is evident that at this date only local clay was used in the manufacture of all articles in Ch'ang-nan. The failure of the potteries to provide what the emperor had required must have furnished the stimulus for them to find some substance which could be mixed

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with the clay to strengthen it. This substance was found very promptly, for it is further recorded that in the fourth year of Wu Tê of the T'ang dynasty, A.D. 621, false jade vessels, chia yü ch'i, were offered to the emperor as tribute. Thus at some date between the failure of A.D. 583 and the success of A.D. 621 the petuntse which was needed to strengthen the local potter's clay was found in the mountains on the east and porcelain as we now know it was first produced. As far as Ching-tê-chên is concerned A.D. 600 may be safely taken as the approximate date when porcelain was first produced, even though up to the present we have no specimens of this early ware. Excavations in the large mound of refuse near the Ching-tê-chên kilns where broken fragments have been dumped for centuries might reveal some interesting examples of early products and might help in identifying as Ching-tê-chên ware some objects which are now attributed to other kilns. (Fig. 152).

Laufer has described and illustrated a small jug partially covered with a yellowish-green vitrified glaze found by him in 1910 and previously taken from a grave near the capital of Shensi province. He describes it as made of porcelainous pottery but I should be inclined to agree with the suggestion of Mr. Yen, which he quotes on p. 79 of "The Beginnings of porcelain in China," that the vessel should be called Han porcelain. There is no inherent reason why Han potters should not occasionally have stumbled upon the production of a porcelain object even though our present knowledge leads us to believe that porcelain clay was not generally used at that time. However, the entire development of ceramics has been one of experiment rather than of discovery and it is entirely probable that porcelain objects were occasionally produced long before they became common. It must be remembered also that in the centuries since porcelain came into use it has not displaced earthenware or stoneware, both of which continue to this day to be made in large quantities for the use of the poorer people. Each specimen such as that shown by Laufer as Han porcelain must be judged on its own merits and not solely upon written records. At any rate, it is certain that the Ching-tê-chên products from the earliest time are true porcelain.

In Ching-tê-chên there are two kinds of clay, one which is mixed with white briquettes (pai tun tzü or petuntse) into the paste from which porcelain objects are fabricated. This kind is called o't'u or t'ao t'u. The other is used for making glazes and is called yu t'u. The distinction between these two classes of clay is a trade secret among the workmen. Mr. Kuo Shih-wu, who spent several months at Ching-tê-chên, tried to get some clue to the basis on which the two kinds of clay are distinguished but without success. There is no striking difference in their appearance, but of course the chemical composition of the clay used for biscuit must have a larger proportion of silica than that used in the preparation of glazes.

The white briquettes mentioned in the preceding paragraph are made of crushed stone which is finely powdered and then carefully washed so as to remove all superfluous substances. This stone is no longer found in the vicinity of Ching-tê-chên but



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comes from the hills of Wu-yüan in the adjoining province of Anhui. It is combined with ductile clay to add strength to the mixture.

Glazes of the feldspathic variety are prepared in Ching-tê-chên by dissolving glaze earth in water. While it is being stirred, pinches of a compound are added. This compound is composed of a mixture of paste with ashes which are obtained by burning ferns with limestone. For the best glazes nine parts of paste are used to one part of fern ash, for the second grade the proportions are as seven to three and for common wares six to four. To the solution coloring matters are added according to the results which are desired. For instance, during the Ming dynasty in preparing glaze for the three best varieties of red, viz. chi hung, hsien hung and pao-shih hung, a copper mixture, mother-of-pearl and a small proportion of pure gold were used. The copper mixture was obtained from Sung dynasty coins which were made of red copper. Other common coloring matter came from the southern part of Kiangsi province but the best qualities came from Yunnan. Mohammedan blue was an importation from Central Asia. I have watched the preparation and application of glazes at the Liu-li Chü in the hills west of Peking where the glazed roof tiles are produced. These kilns were erected first in A.D. 1263. The process there is the same as at Ching-tê-chên though the materials used are much coarser.

The properties of the glaze were largely determined by the inherent qualities of the glaze clay used in the mixture. These varied greatly. Glaze clay shows traces of iron, copper and manganese. This is to be expected in a place which is situated as Ching-tê-chên is. To the west are the large iron deposits of Wu-chên and Ta-yeh, to the south the copper deposits of Kan-chou, to the east in the southwestern corner of Anhui many kinds of minerals and near at hand are the Lo-p'ing coal mines. The natural forces which produced these deposits have left traces in the porcelain clay used at Ching-tê-chên both for body and glaze. They have made possible the brilliant effects of completed porcelain objects in which were combined many varying chemical qualities found in the clay of the body and in the glaze solution.

There were several processes for applying glaze to vessels. One was by dipping the vessel into a kang of liquid glaze, and another was by blowing it on the surface through a bamboo tube, the end of which was covered with a thin gauze. In case of large bottles, the process was one of affusion. The vessel was brought in on its firing stand and placed in an exactly perpendicular position. Then the workman was called and in each hand he carried a small bowl. On either side of him were jars holding the glaze. The workman put his cups in the glaze jars, stirring it to a uniform consistency, then dipping out with each hand a certain fixed quantity of the glaze and with one stooping motion pouring the glaze with both hands around the vessel in front of him. This was a highly skilful performance and when successful the result was known as a single glaze, tan yu. Naturally the glaze had a tendency to be thicker at the bottom of the vessel than at the top. In case the single pouring operation of the workman was

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not successful in covering the whole surface of a vessel, he was called back to repeat the pouring process. This was called *shuang yu*. Sometimes the process was repeated more than twice before the entire surface of the vessel was covered. This accounts for the thick glaze found on many vessels and also for the fact that the most valuable of these vessels are those of the single glaze type on account of their rarity. The amount of glaze needed on any particular vessel was known accurately by the glazier.

The inside surfaces of vessels were glazed by pouring into the vessel the exact amount of glaze needed to cover the entire surface and then moving the vessel around in the hand until all was covered. The glaze on the bottom of the vessel was also poured on to the surface in the exact quantity required and then the vessel was manipulated in the hands of the glazier until the whole surface inside of the base rim was covered. In all of these processes the skill of the workman consisted to a large extent in knowing the exact amount of glaze necessary to cover a definite size of surface. Sometimes a small portion of the surface remained uncovered. In other instances the surface was not entirely smooth and defects resulted which may be readily seen. I have also seen vessels of which the surface evidently had not been dusted carefully and on which the marks of the dust show through the glaze.

The firing of the kilns requires expert training. The pine branches used in this process are gathered carefully and the amount of capital invested in them is about as large as in the purchase of porcelain clay. When the kiln is being fired, great care is taken to keep the heat at an even temperature by throwing the branches to the exact spot where they are needed. This requires great skill, for the door of the kiln can only be opened for a moment without allowing too great an inrush of cool air. Usually there were four firings yearly, viz. during the third, sixth, ninth and twelfth moons. It was considered that of these four periods the firing of the ninth moon was most likely to give the best results. At that time the air was clear, rain was rare and the weather was neither too hot nor too cold.

The use of the muffle, *lu* (Fig. 153), was at least as early as the polychrome products of the Wan Li period (1572-1620). The muffle is made of potter's clay of the same quality as that used for the foot-rests and is baked in the kiln. It is made in the form of a large water kang with a movable top. In the center of this top there is a small hole over which a cover can be placed. The muffle is raised three or four inches on supporting feet. When it is ready for use, the objects to be fired are placed in it in layers, one above the other, with the largest objects on the bottom and the smallest on the top. These layers are supported by perforated porcelain boards which rest on holders attached to the inside surface. When the muffle is filled with the objects to be fired the lid is put on the top and then sealed with porcelain clay with the exception of the small hole over which there is a loose cover. When the muffle is put in place, workmen build around it a square enclosure of bricks. On each of the four sides there is a

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small opening and an opening at the bottom so as to cause a draught. When this enclosure is made around the muffle the intervening space is all filled in with charcoal of the very best quality enclosing the cover of the top. After the enclosure has been sealed the workman starts the fire from the lowest opening and fans the charcoal into red heat. At first the fumes which come from the charcoal through the apertures are dark, later become yellow and finally red, at which stage the workman knows that all of the charcoal is livid. Then the muffle is left for three or four and sometimes as long as six hours, the length of time varying according to the quantity of objects being fired. When the workman considers that the firing has been carried on for a sufficient length of time, the top of the outer enclosure is removed and charcoal over the top of the muffle is carefully dug out, leaving the small cover free. The workman then takes a large metallic or wooden shield in which there is a small hole in the center and protecting his face from the intense heat removes with a pair of tongs the small cover on the lid of the muffle. He can then see through the hole of the shield whether or not the firing of the small objects is complete and, if so, the charcoal around the upper part of the muffle is further removed and gradually the process is carried on until all of the heat around the muffle has been taken away. Then the outer enclosure is removed and the kiln allowed to cool so that the objects may be removed.

More than half of the firings in the kiln and the muffle result disastrously and the objects have to be thrown away. When the burning is not successful it is technically called *tao yao* and the spoiled pieces are thrown out on the dump heap which has been used since the time of the T'ang dynasty and is even higher than some of the surrounding natural mounds.

It will be noted that Ching-tê-chên furnished only the clay for biscuit and glaze. The petuntse used for giving toughness to the porcelain body and the coloring matter used in its decoration came from adjacent places. It may be added that many of the workmen also came from the neighboring province of Fukien. However, Ching-tê-chên contributed two important factors in the manufacture of porcelain by its plentiful supply (1) of pine boughs which are considered essential for good firing and (2) of fire clay used in making the seggars.

In general terms, the products of Ching-tê-chên were divided into three classes, viz. (1) those intended for ritual uses, *chi ch'i*, such as the altar sets of five pieces consisting of an incense burner, two jars and two candlesticks, (2) those made for use in the Palace, *yü ch'i*, whether for decoration or for table dishes, and (3) those made for the market, *k'o huo*. Imperial factories were established during the reign of Hung Wu, the first emperor of the Ming dynasty, and continued with interruptions until 1914. Articles made in these imperial factories which were not considered by the superintendent to be good enough for dispatch to the Palace were sold to dealers as ordinary trade porcelain, while those made in ordinary kilns which were of unusual workmanship were purchased by the imperial factories.

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It is only possible in this brief sketch to mention the outstanding types of Ching-tê-chên wares of the various periods. During the Ming dynasty there were the egg-shell white of the Yung Lo period, (Figs. 154, 155) the blue and white and the underglaze red of the Hsüan Tê, (Fig. 156), the underglaze red and the enameled of the Ch'êng Hua, the three colored of the Chêng Tê, and the polychromes of the Wan Li period (Fig. 157) when the two great scholarly potters Wu Wei (Shih-chiu) and Chou Tanch'üan flourished. During the late Ch'ing dynasty there were the monochromes, polychromes and blue and white of the K'ang Hsi period, and the infinite varieties of all kinds of ware made in the Yung Chêng period under the superintendence of Nien Hsi-yao and T'ang Ying. All in all the Yung Chêng was the most illustrious of all the periods of ceramic manufacture in China. Every kind of ware was imitated including bronze vessels, bamboo carvings, ink-slabs, glassware, and cloisonné. The wares of the Ch'ien Lung period (Fig. 158) are not of such uniformly high grade as those of the Yung Chêng and there has been a steady decline in quality of workmanship in the succeeding periods of Chia Ch'ing, Tao Kuang and down to the present time. An attempt to revive the industry was made by President Yüan Shih-k'ai who appointed Mr. Kuo Shih-wu as Superintendent of the Ching-tê-chên potteries but it was short-lived.

The shapes of porcelain vessels at Ching-tê-chên were fashioned largely after the models of earlier bronze vessels but strict conformity to this classical style could not satisfy the potters. The hu, vase, and the p'ing, bottle, patterns lent themselves to infinite varieties. The hu pattern developed into the potiche-shaped covered jar and similar shapes and the p'ing into the high-shouldered vase known as mei p'ing or prunus jar. The ku pattern wine cup developed into vase for holding flowers and these are of many shapes. The bronze lei shape became the jars, kuan, with rounded body and short narrow neck. These larger vessels though made of good white clay seem clumsy on account of their thickness of body. During the Hsüan Tê and Ch'êng Hua eras of the Ming dynasty there was great freedom among the potters in adapting shapes into more delicate forms than were possible in early bronzes. This set the style for later eras. During the Yung Chêng and Ch'ien Lung periods of the Ch'ing dynasty there was unbounded freedom of shapes but at the same time it was accepted as axiomatic that the ability to reproduce in porcelain the exact form, decoration and patina of an ancient bronze vessel was the highest possible attainment. This was shown by T'ang Ying whose "Orders and Memoranda on Porcelain" were inscribed on a stone tablet excavated in 1915 at Ching-tê-chên during the rebuilding of the Huan Ts'ui T'ing. The tablet records T'ang Ying's efforts to produce a good imitation in porcelain of bronze vessels and of his final success in making the Hsi Êr Tsun which is now in the collection of Mr. Kuo Shih-wu. Apart from the shapes used in ritual vessels the shapes chosen were those adapted to the use of the tables of literary men, called wên-fang chü, those used for holding flowers, and those used as table-ware.



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The imperial patronage of Ching-tê-chên begun by the first emperor of the Southern Sung and continued by the first Ming emperor extended throughout the long period of the Ming and Ch'ing dynasties, A.D. 1368-1911. It was this patronage which encouraged the development of the kilns in this place. The expenses of the factories were kept low and free labor, i.e. conscript labor, was supplied by the Fou-liang magistrate for the imperial kilns. This created discontent among the workmen but the custom continued throughout the whole length of the Ming dynasty. During the turmoil which marked the downfall of one dynasty and the rise of another the imperial kilns were closed and were not opened until the 10th year of K'ang Hsi, i.e. A.D. 1671. This fact makes it impossible that any piece of imperial ware marked with the dynastic title of the first emperor of this dynasty, Shun Chih, should be genuine. The factories were not open and there were no wares. It also makes absurd the use of the term "very early" K'ang Hsi.

After the opening of the factories in 1671, the governor of the province, Tung Wei-kuo, took little interest in them and at first it was only possible to produce ritual vessels, *chi ch'i*. Three years later the province was thrown into confusion, the governor disappeared and his place was taken by the famous imperial general Pai Sê-ch'un. In the latter part of 1675 General Pai died and was succeeded by Lang T'ing-hsiang who, during his term of office, which was cut short after a month by his retiring into mourning for his father, sent the first consignment of imperial ware, *yü ch'i*, to Peking which had been produced in the Ch'ing dynasty. The boxes containing the imperial ware were sealed with the long paper strips marked with the title of Lang T'ing-hsiang, Governor of Kiangsi—Kiang Si Hsün Fu Lang T'ing Hsiang Fêng. When this ware reached Peking it was called in the palace *lang yao*, since it had been sent up by Governor Lang. This is the origin of this long misunderstood term and I have only been able to clear up the mystery since the publication of the Draft of the Ch'ing dynasty History early in 1928. His palace attendants knew that this term would please K'ang Hsi with whom the Lang family stood in high favor. Lang T'ing-tso who had served under the first Ch'ing emperor, Shun Chih, had been appointed by K'ang Hsi to two viceregal positions. At the same time he had made Lang T'ing-hsiang Governor of Honan and later Viceroy of Fukien. During the latter part of his reign K'ang Hsi appointed a cousin, Lang T'ing-chi, Governor of Kiangsi and later Viceroy at Nanking. It came to be a palace proverb that the emperor had the Lang family in his stocking, *Lang chia i wa*. There is no evidence that any of the three Langs had any particular interest in the porcelain industry and it was a mere chance that the first imperial ware was sent to the palace by Lang T'ing-hsiang. Of course, this consignment of ware included not only the *sang de boeuf* which later came to monopolize the term *lang yao* but also all kinds of green, yellow, red, black and polychrome wares. It is now possible for us to date the ritual vessels of the K'ang Hsi period as not earlier than 1671 and imperial ware as not earlier than 1675.

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The unsatisfactory system of supplying conscript labor for the imperial factories was abolished through the efforts of Chang Ch'i-chung, magistrate of the Fou-liang district who was appointed to this post in the 16th year of K'ang Hsi, i.e. A.D. 1677. He was a conscientious man who tried to lighten the burdens of the people of his district. He succeeded in securing through the governor the sanction of the emperor to devote the land tax of Fou-liang to the support of the imperial kilns, instead of remitting it to Peking. This new financial system made possible the appointment of a superintendent and in 1680 the emperor appointed Hsü T'ing-pi. He only remained a year and left no marks of his work. In 1682 Tsang Ying-hsüan was made superintendent. The T'ao Lu speaks highly of him and describes the articles made during his term of office. He was succeeded by Nien Hsi-yao who had already held an important position in the capital. Nien was concurrently appointed to be superintendent of the Huai-an Customs from whose receipts he was allowed to use annually Tls. 5,000 as an additional grant-in-aid to the imperial factories. Later this sum was increased to an annual grant of Tls. 20,000. It was a paltry support for the industry which has given China the premier position among all nations in ceramics but by the use of primitive methods and by petty economics it proved sufficient. T'ang Ying succeeded Nien Hsi-yao and became the greatest of the superintendents. To him more than to any other is due the credit for the perfection of the Yung Chêng and early Ch'ien Lung products. As a youth he was selected by K'ang Hsi and placed in charge of the seals on the imperial writing desk. The emperor admired his diligence and encouraged his studies. After many years of this service, K'ang Hsi asked him to what post he would like to be assigned. He promptly requested to be sent to the Ching-tê-chên potteries as an assistant to Nien Hsi-yao. Here he worked with such success that in 1728 the Emperor Yung Chêng appointed him superintendent. This was his great opportunity and he made the most of it. In Vol. II, p. 223, of "Chinese Pottery and Porcelain" Hobson has reproduced the list of the decorations used in the imperial kiln at this time and this list is the highest encomium that can be paid to T'ang Ying. He is the outstanding figure in the thousand years of porcelain manufacture in China. He was skilled in all the details of this industry and devoted his whole time to it for a long term of years. He copied Ting, Ju, Kuan, Ko, Tung, Chün and Lung-ch'üan wares with great success. He improved upon the forms and colors of the Wan Li products but his greatest achievement was his decoration in pale colors, fên ts'ai. The high quality of his work was made possible by his careful selection of the materials used by the potters, glaziers and decorators. Not his least claim to distinction was the new decorative designs which he introduced, borrowing them from the great masters of painting. Under the superintendence of T'ang Ying, Chinese porcelain development reached its zenith.

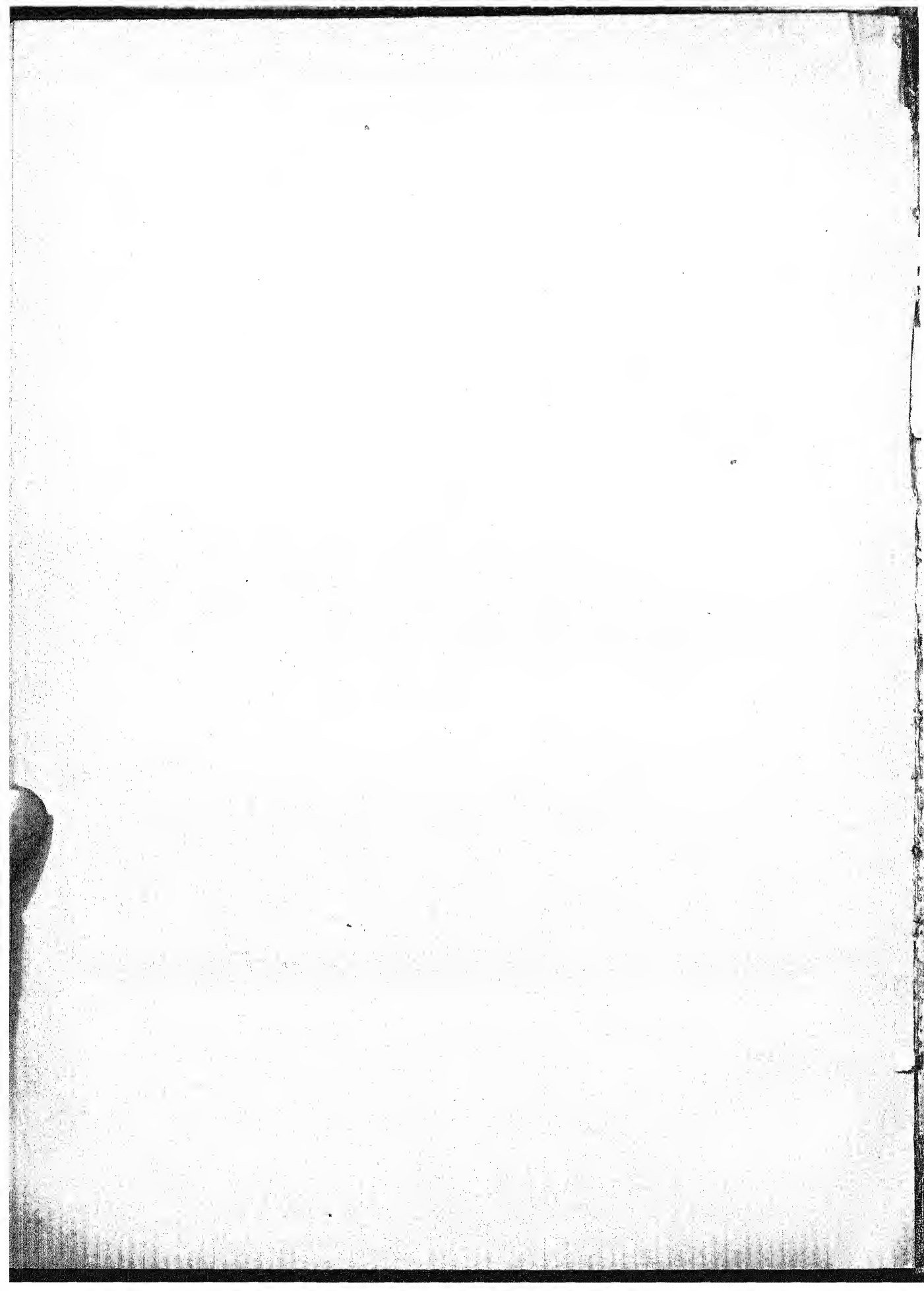
The primitive methods in vogue at Ching-tê-chên made the products always uncertain, sometimes superbly wonderful and again very ordinary. Freaks were not uncommon. When every step of the process happened to be carefully taken, the product

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was perfect. The choice of the porcelain clay, its purification by washing, good petuntse, best quality of fern ash, good moulding, correct length of time in drying, good slip, careful choice of glaze earth, fortunate selection of exact amount of coloring matter in glaze, good material in decorator's palette, dry pine boughs for firing, careful regulation of kiln draughts—a perfect combination of all the foregoing produced a perfect piece of porcelain, but it was all a chance. The potter never weighed his ingredients and could only judge the heat of his kiln by experimental tests. T'ang Ying, who, in his own words, "lived and slept with his workmen," reduced the chances and thus not only made the best average porcelain but also the most perfect individual specimens. The potter was subject to the same disability as a Chinese cook, who tosses a bit of this and a lump of that into his preparation, and, when the fire is just right, provides a wonderful dish of food on occasion but cannot be sure of reproducing it, for he despises the accuracy of scales and thermostats.

Other potteries which, from the Southern Sung onward, were contemporaneous with those of Ching-tê-chên were located at Yi-hsing in Kiangsu province, at Tê-hua in Fukien province, and at Yang-chiang in Kuangtung province. Yi-hsing ware is usually of a dark to light brown, reddish brown or brownish gray color, and without glaze. It has always been known in Europe by the Portugese name of buccoro. It is made into articles for the writing tables of scholars or the dressing tables of ladies but more often into tea-pots and tea-cups. Some of the best specimens of this ware were made in the Tsao Pan Ch'ü of the Palace during the reign of Ch'ien Lung. During the Southern Sung dynasty an imitation of Chün ware was also made at Yi-hsing. The Tê-hua potteries of Fukien province produce the Chien Yao which is the European blanc-de-chine. It is made of a fine white clay and covered with a soft creamy-white glaze. It is usually moulded into figures of which the most common are those of Kuan Yin, the Goddess of Mercy, though sometimes made into vessels for writers' tables. The Kuangtung ware made at Yang-chiang is a hard-fired stoneware with a thick varicolored glaze. Several varieties are produced in scattered parts of the province of Kuangtung but the general characteristics are similar.

Chinese scholars have seldom paid much attention to ceramics and have preferred to devote their studies to painting, calligraphy and epigraphy, but for occidental people ceramics will remain their favorite field in Chinese art. The perfection of moulding, the variety of shapes, the brilliance and depth of the glazes, and the soft beauty of monochromes and decorations in color is irresistible. It is also an additional recommendation to westerners that a study of Chinese ceramics can be conducted along lines familiar to our own method of education.





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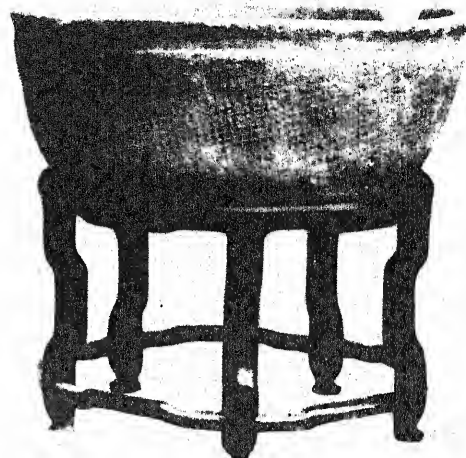
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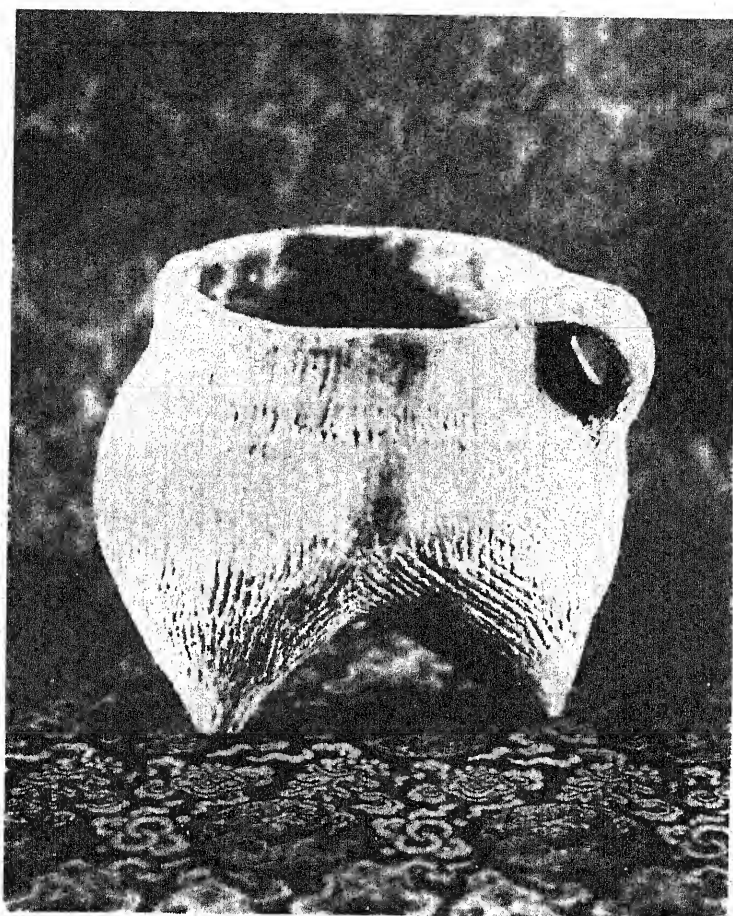
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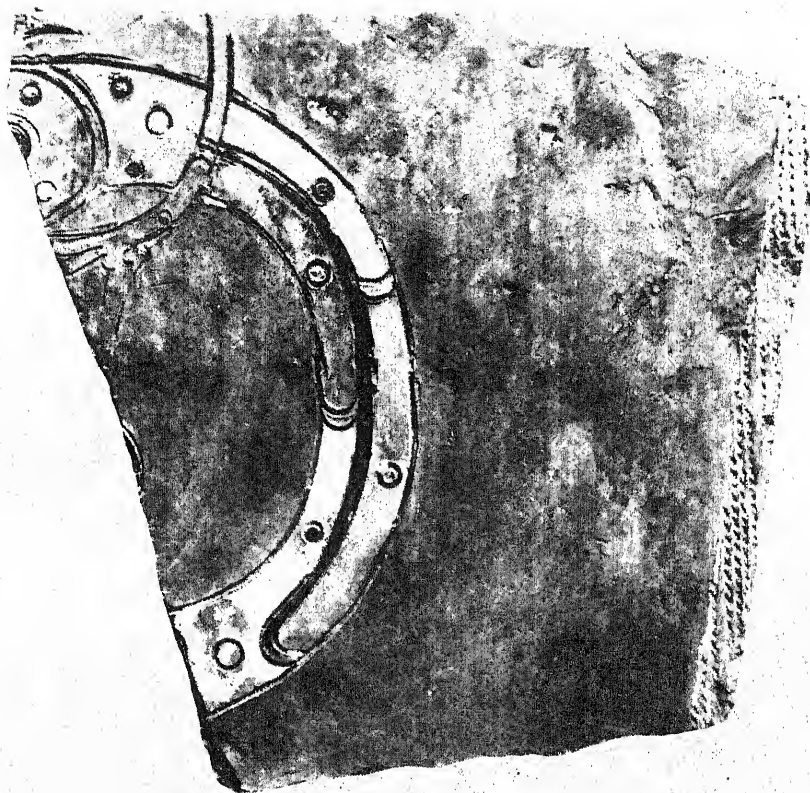






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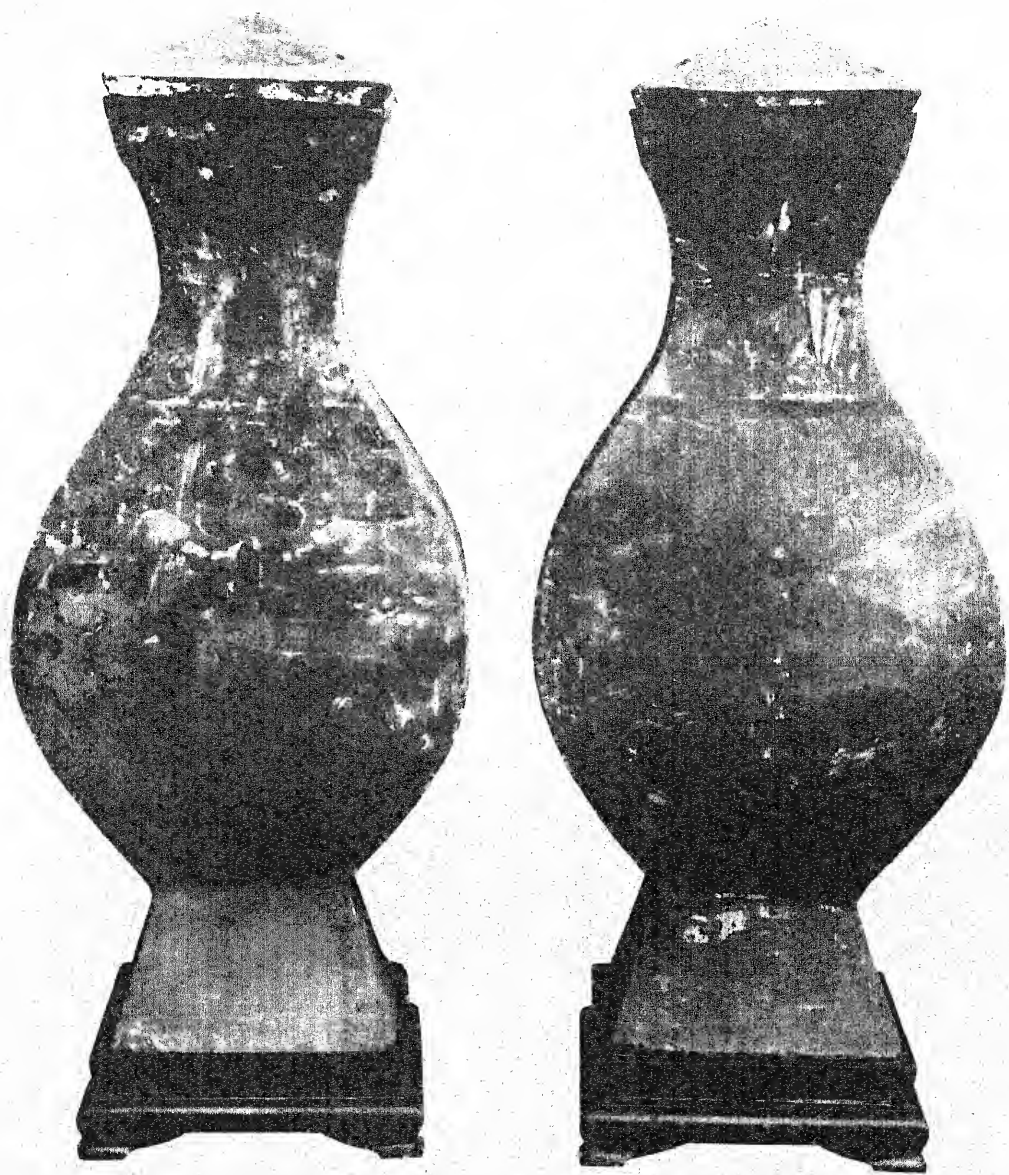




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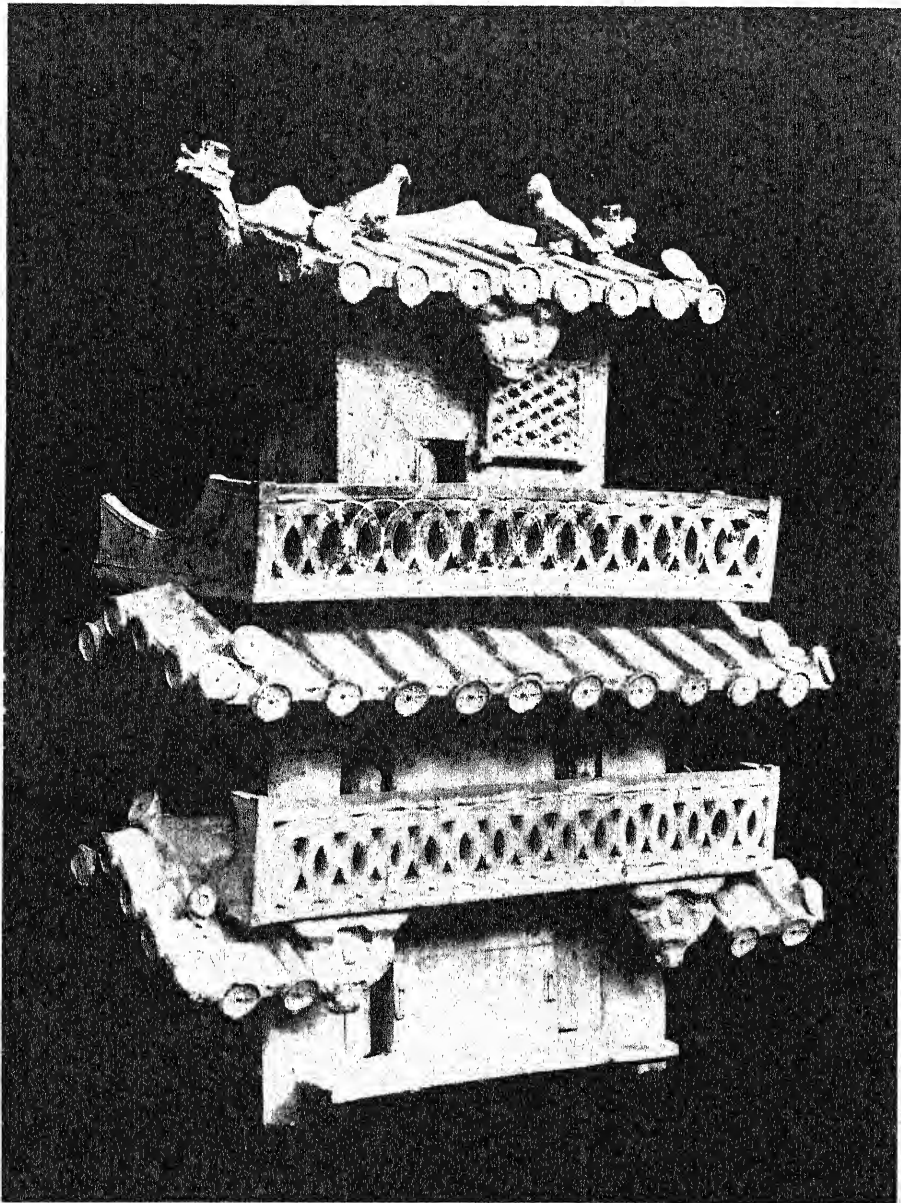




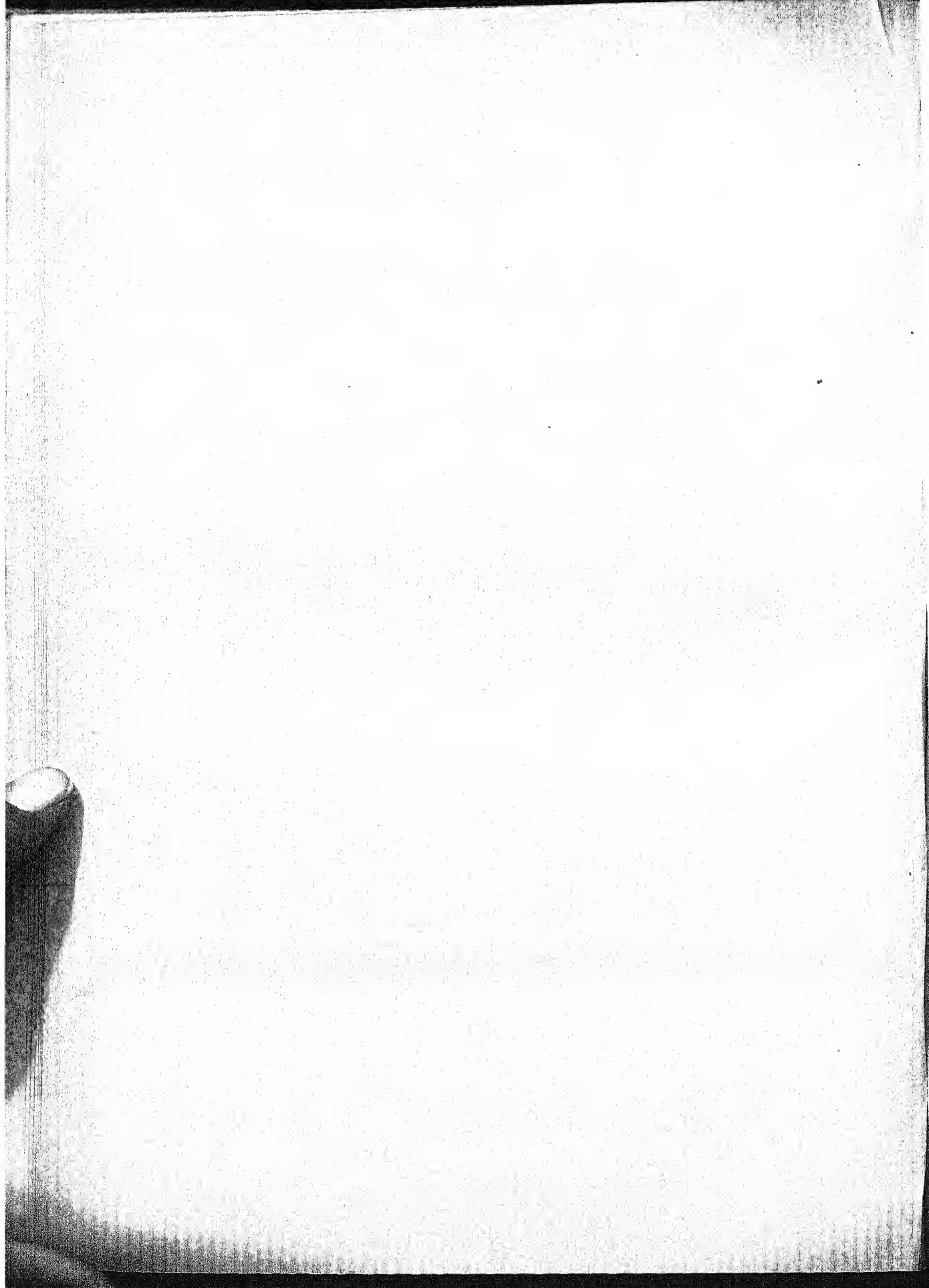


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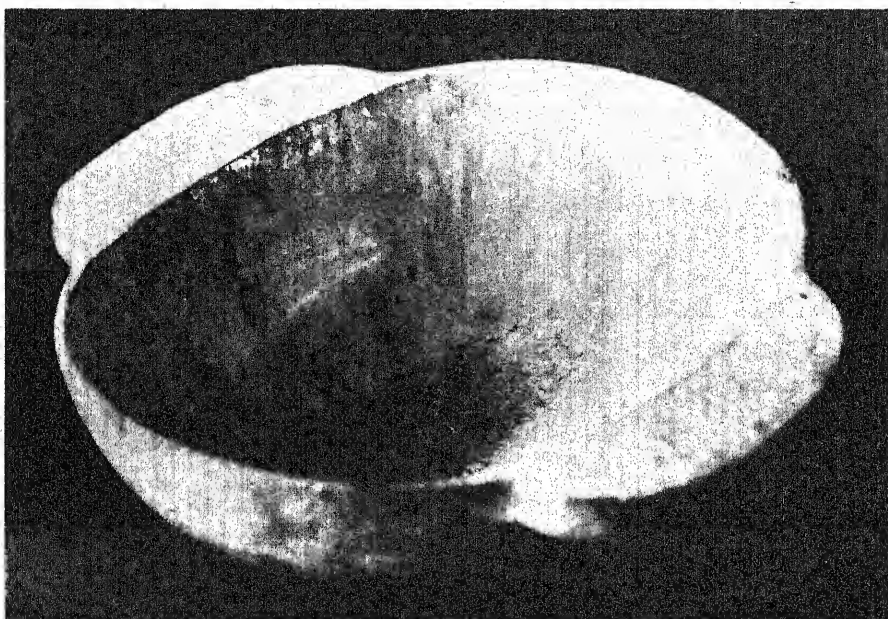




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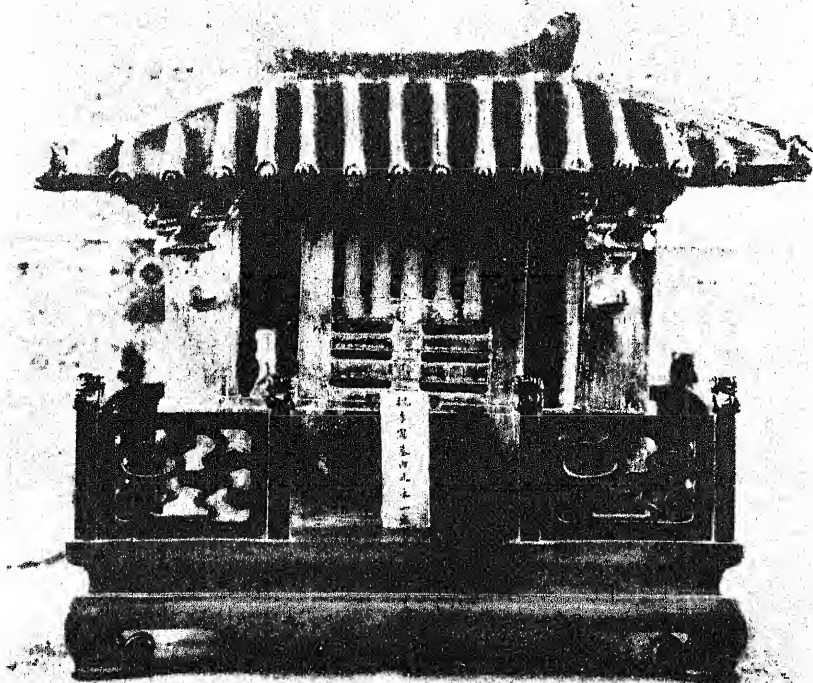




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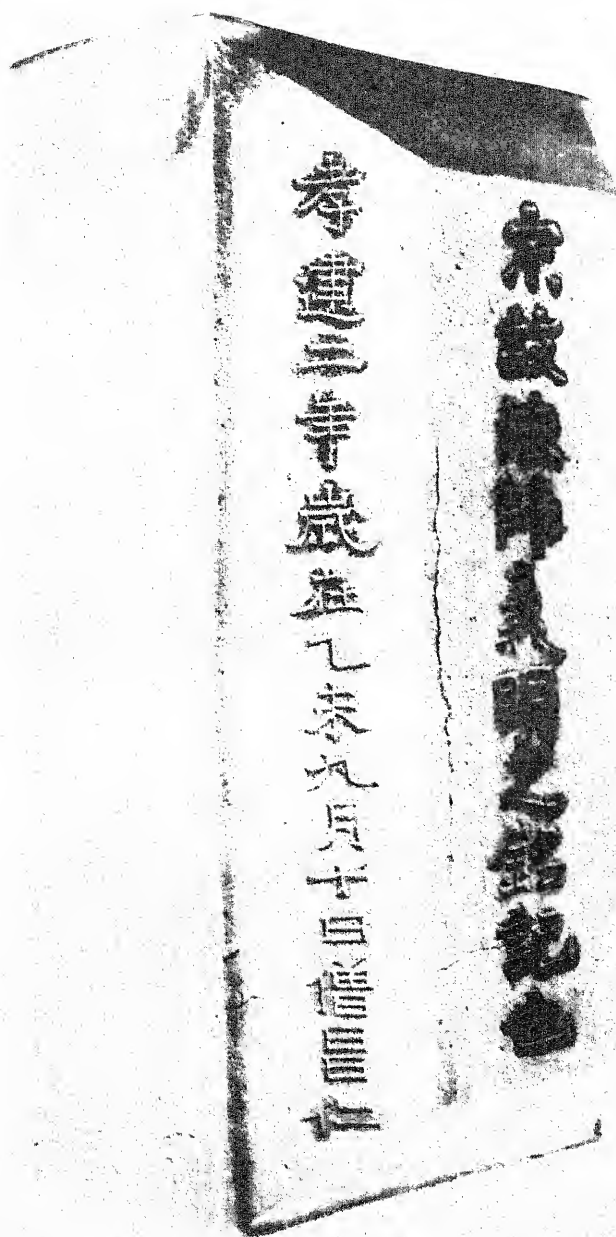






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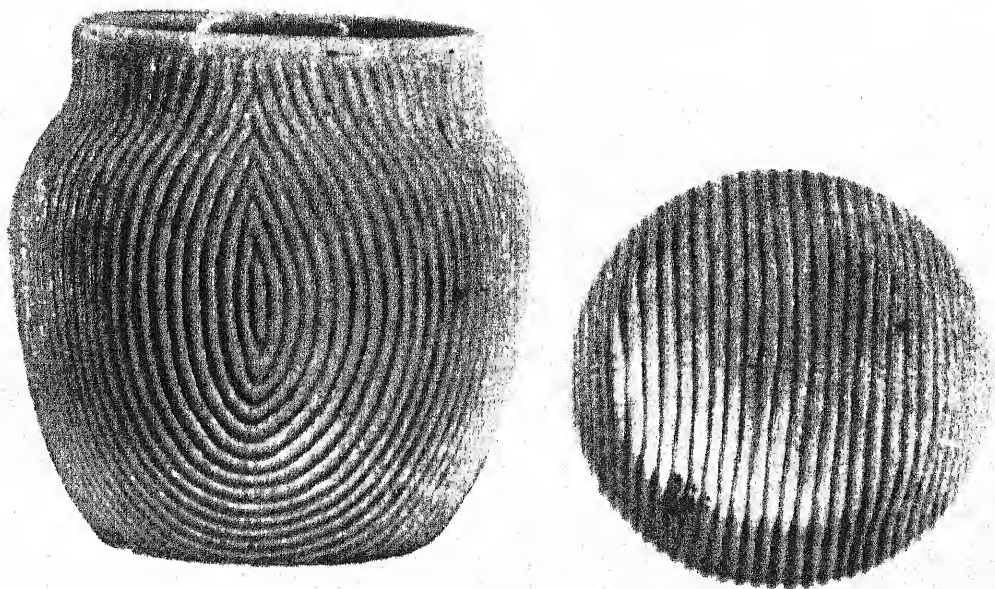




141. Cover of the sarcophagus of the Buddhist Priest I-ming, dated Hsiao Chien 2nd year, A.D. 455. Coarse greyish clay. Height  $6\frac{3}{4}$ ". Top: length  $1' 1\frac{1}{4}"$ , width 4". Bottom: length  $1' 5"$ , width  $8\frac{1}{4}"$ . In the author's collection.

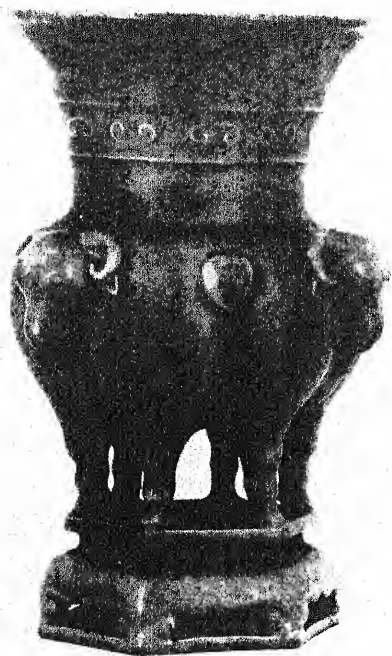




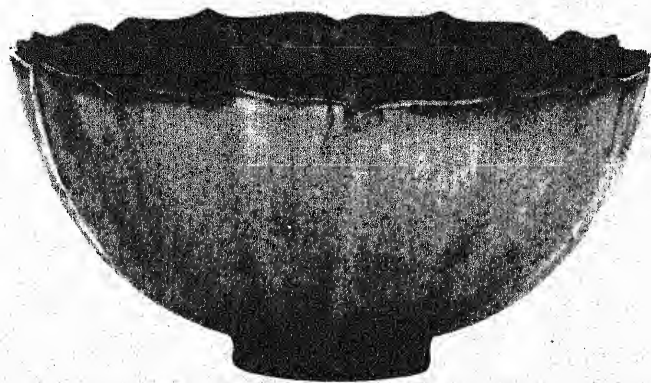


142. Cup, shape resembling willow basket (liu tou), Ting ware, Sung dynasty.  
Height 3". Diam. of mouth  $2\frac{1}{4}$ ". In the Old Palace Museum.





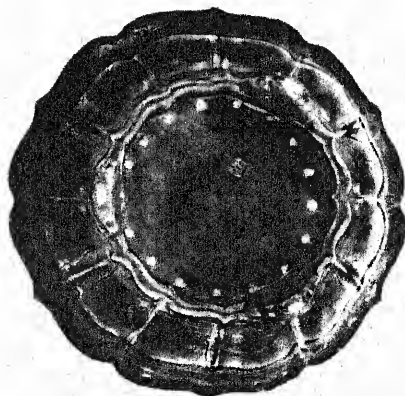
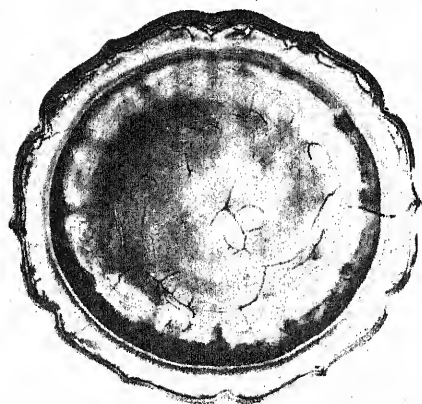
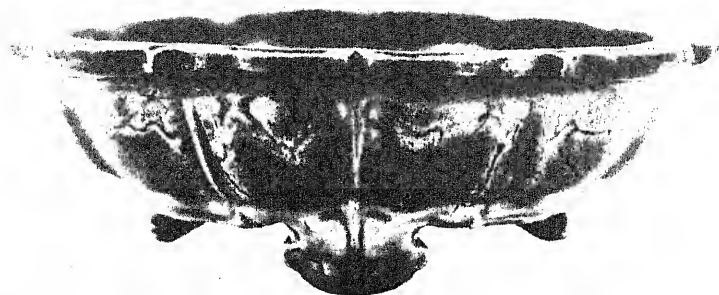
143. Vase, showing the forequarters of three sacrificial bulls, on porcelain stand, Ju ware, Sung dynasty. Height 8". Diam. of mouth  $4\frac{3}{4}$ ". In the Old Palace Museum.



144. Large bowl, with lotus flower panels, Chün ware, Sung dynasty. Height  $4\frac{1}{2}$ ". Diam. of mouth 9". In the Old Palace Museum.

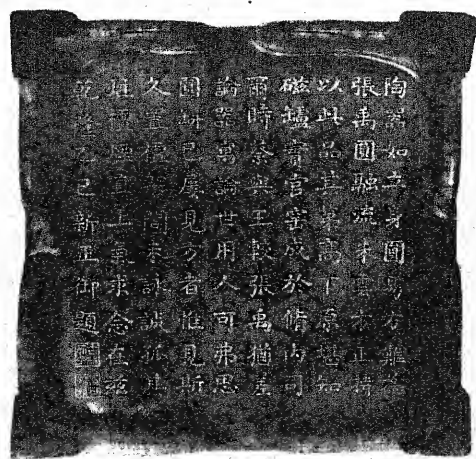
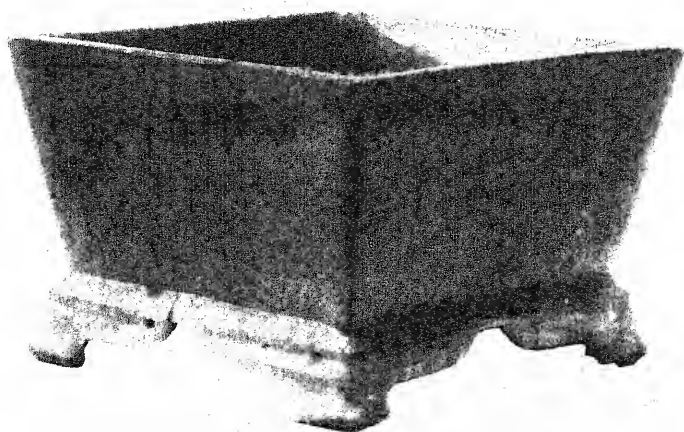






145. Flower-pot Saucer, with lotus flower panels, Chün ware, Sung dynasty. Height  $2\frac{3}{4}$ ". Diam. of mouth  $8\frac{3}{4}$ ". In the Old Palace Museum.





146. Square incense urn, with inscription, Kuan ware, Sung dynasty. Height  $5\frac{1}{2}$ ".  
Mouth  $5\frac{3}{4}$ "  $\times$   $5\frac{3}{4}$ ". In the Old Palace Museum.

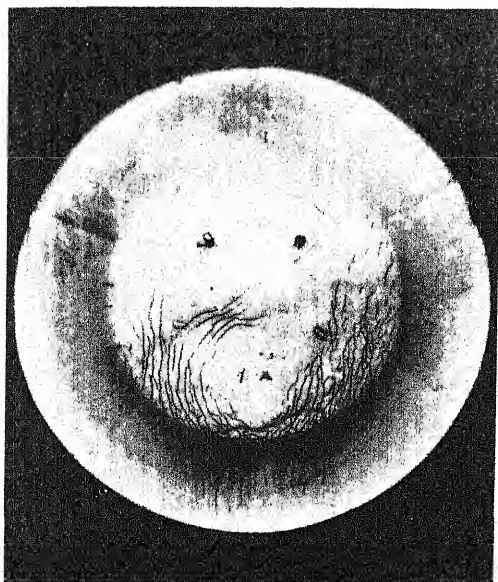




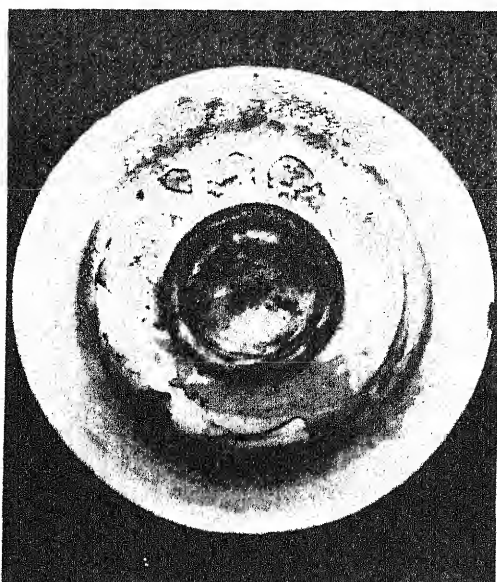


147. High-stemmed bowl, in the shape of a bronze tou. Height  $7\frac{1}{2}$ ". Diam. of mouth  $5\frac{1}{4}$ ". Old Tz'ü-chou ware. In the author's collection.

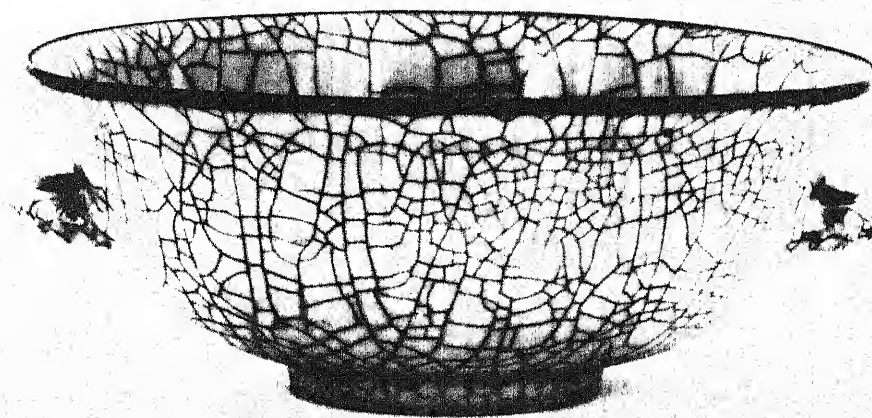




148a. Plate found at Chü-lu, probably of Hsing-t'ai ware, six lobed, showing striae in the glaze, five spur marks of superimposed vessel. Diam.  $6\frac{3}{4}$ ", Height  $1\frac{5}{8}$ ". In the author's collection.



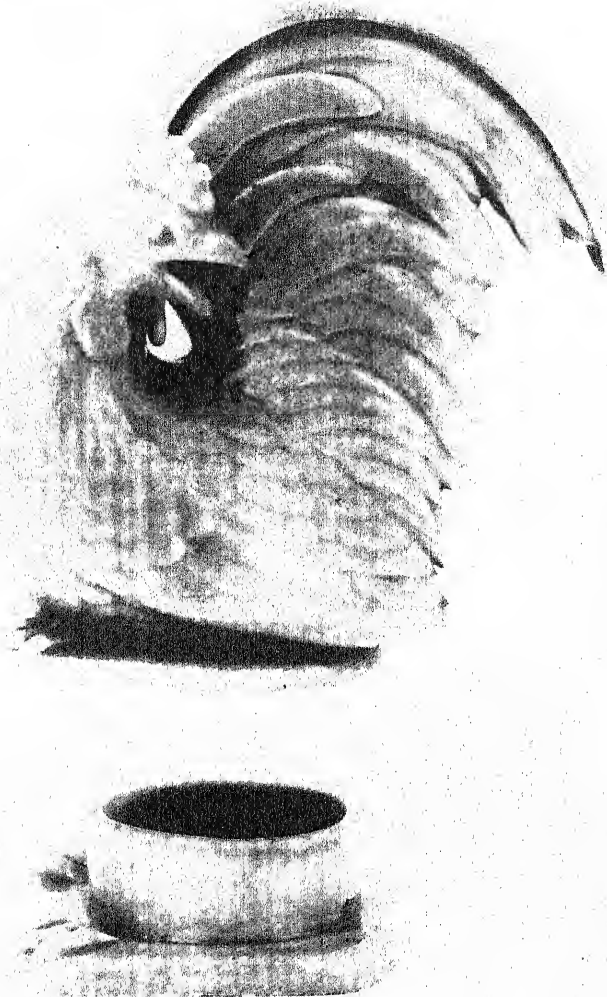
148b. Bottom of Chü plate.



149. Bowl with handles, Ko ware, Sung dynasty. Height 3". Diam. of mouth 7". In the Old Palace Museum.

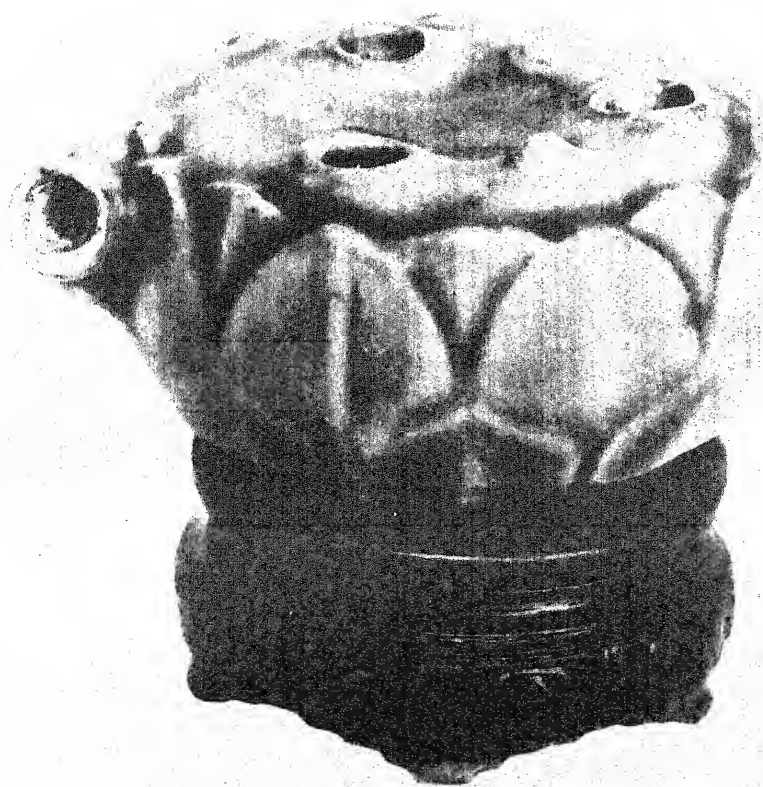






150. Incense Urn, shape of rooster, Chang Lung-ch'üan ware, Sung dynasty. Height  $8\frac{1}{4}$ ". In the Old Palace Museum.

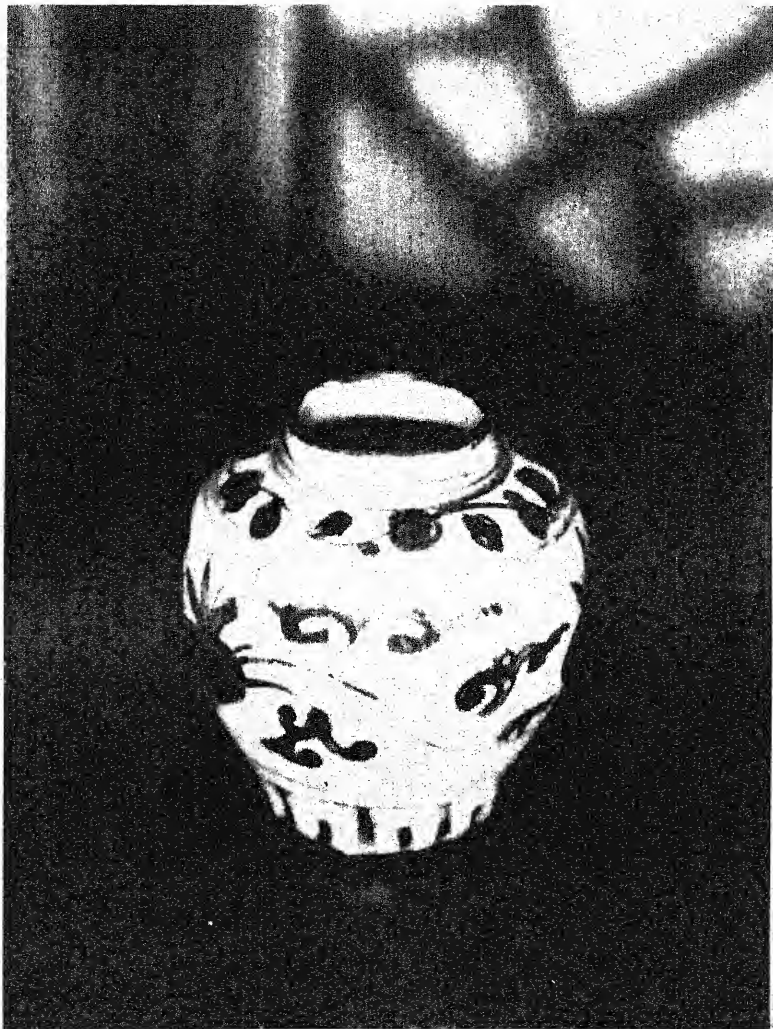




151. Water-dropper and brush-holder, Chang Lung-ch'üan ware, Sung dynasty.  
Diam. to edge of spout  $3\frac{1}{4}$ ". Height  $1\frac{1}{2}$ ". In the author's collection.







152a. Jar, blue and white, Ching-tê-chên ware, Southern Sung dynasty. Height  $4\frac{1}{4}$  in. Diam. of mouth  $1\frac{7}{8}$  in. In the author's collection.

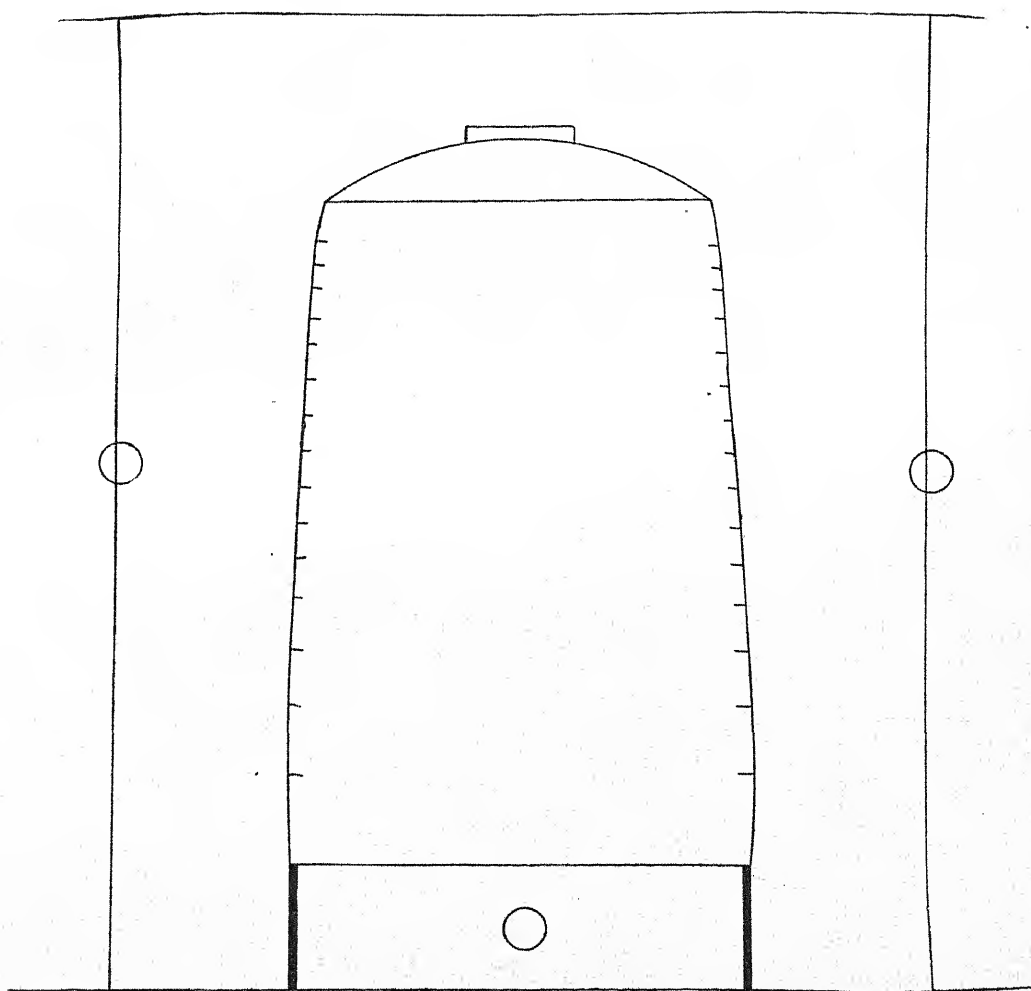




152b. China as divided into the Southern Sung, Chin and Hsi Hsia houses.

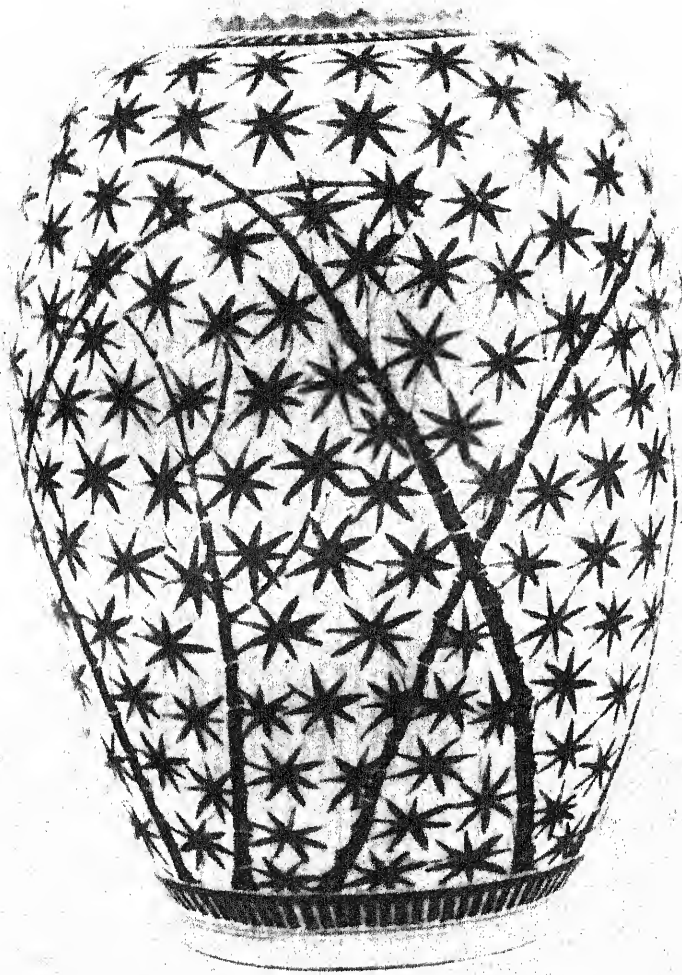






153. Muffle.

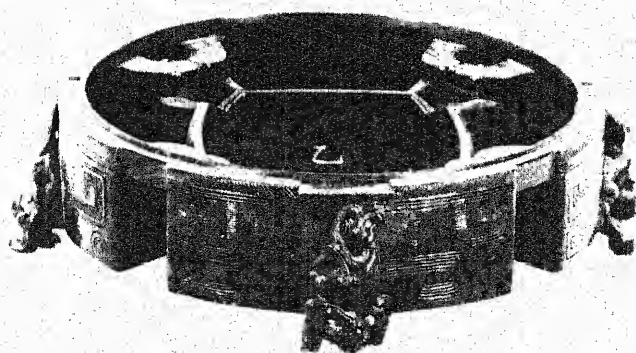
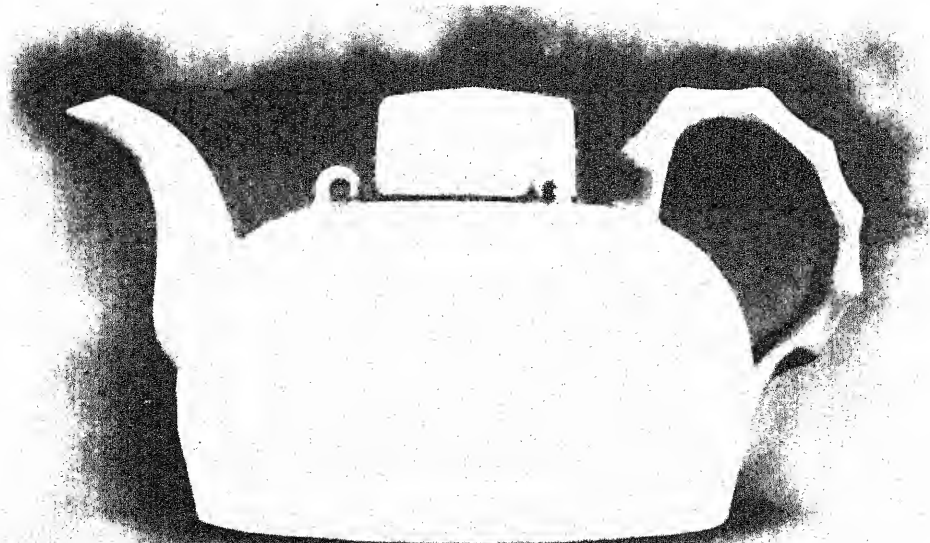




154. Vase, decorated with bamboos on egg-shell white porcelain, Yung Lo period, Ming dynasty. Height 9". Diam. of mouth 3". In the Old Palace Museum.

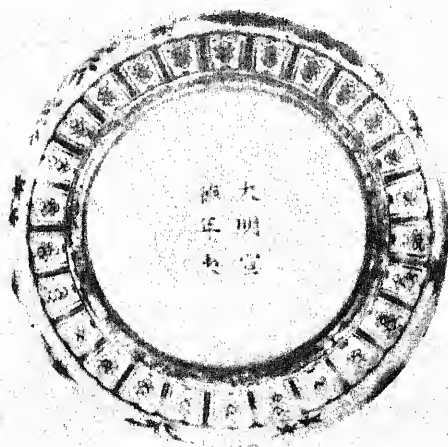
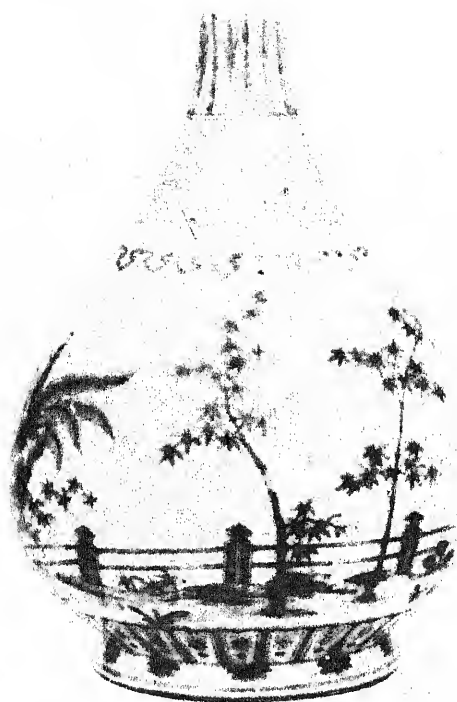






155. Tea-pot, pure white porcelain, Yung Lo period, Ming dynasty, with wooden stand. Height  $4\frac{1}{4}$ ". Diam. of bottom 5". In the Old Palace Museum.

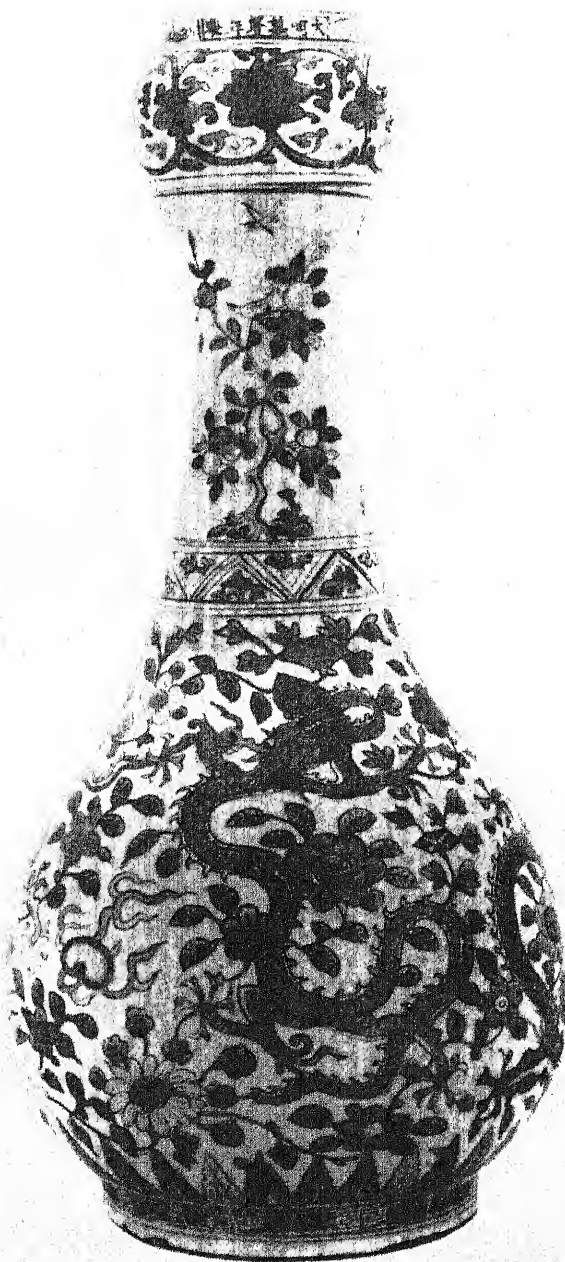




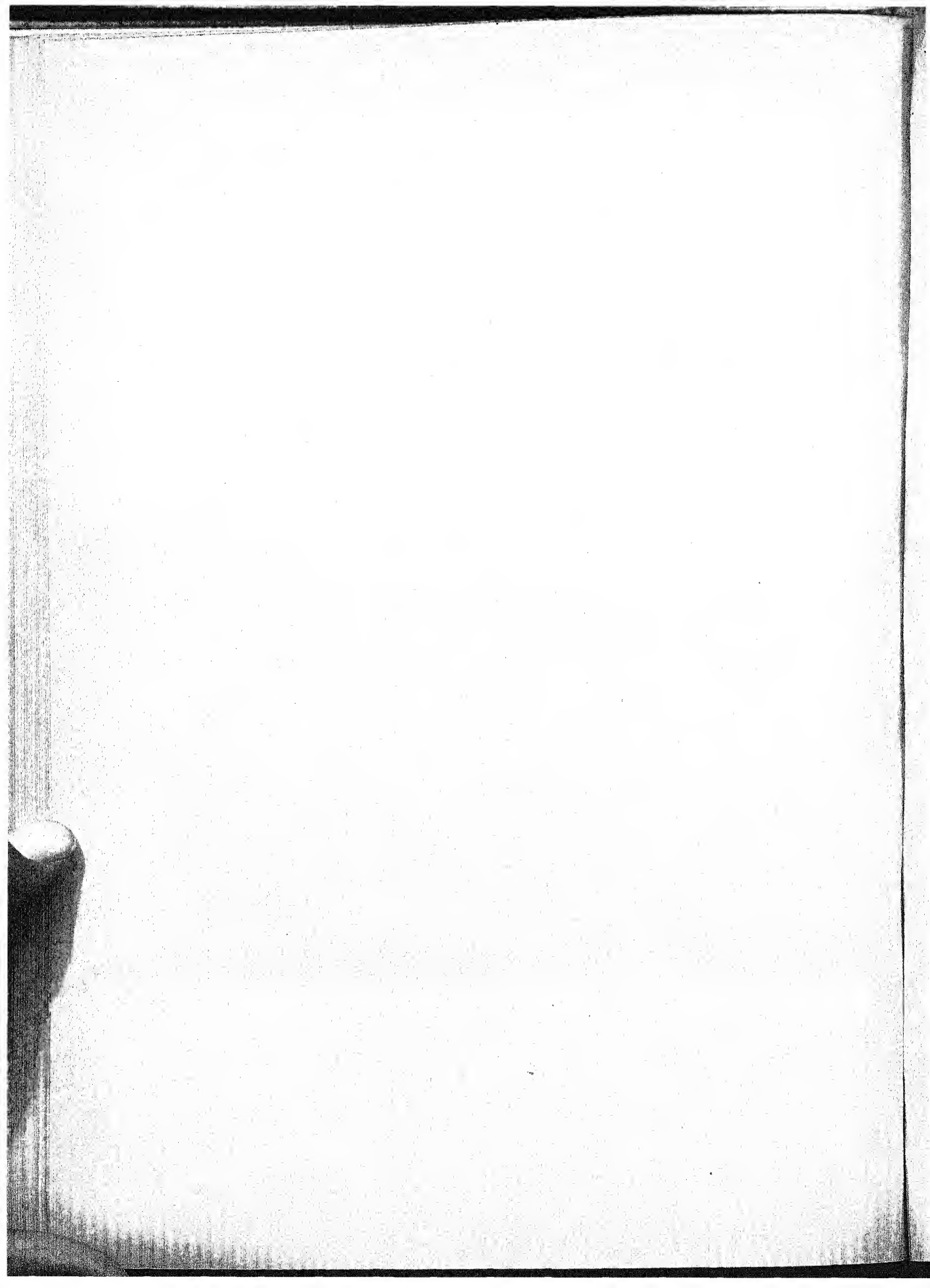
156. Vase, yü hu ch'un shape, decorated in fresh-red, Hsüan Tê period, Ming dynasty. Height  $12\frac{1}{4}$ ". Diam. of mouth  $3\frac{1}{2}$ ". In the Old Palace Museum.

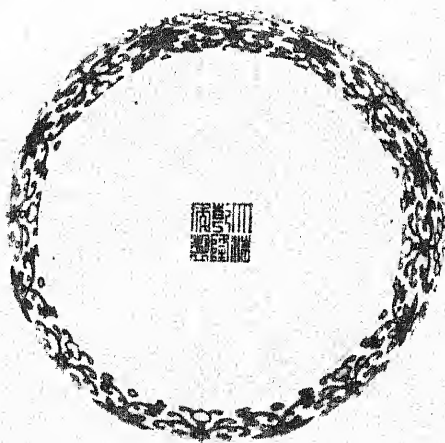






157. Vase, with onion-shaped neck, polychrome decoration, with date-mark of Wan Li (A.D. 1573-1620), Ming dynasty. Height 1' 5 $\frac{3}{4}$ ". Diam. of mouth 2 $\frac{3}{4}$ ". In the Old Palace Museum.





158. Porcelain vase, polychrome decoration of sixteen boys at play, Ch'ien Lung period. Height 1' 2 $\frac{3}{4}$ ". Diam. of mouth 5". In the Old Palace Museum.





## VII

### ARCHITECTURE

Roofless Structures—Earliest Buildings—The Ming T'ang—Early Methods of Construction—Early Palaces—Scholars as Architects—The Ku Su Tower—Buildings in Bas-relief—Characteristics—A Northern Wei Model—Destruction of Palaces—Palaces as Models—Later Palaces—Peking Palace—The Ceiling—The Roof—Roof Ornaments—Standard Book on Architecture—Characteristics of Chinese Architecture—No Architects—Pavilions and Pagodas—Outside Influences—Great Builders.

The art of constructing buildings which have beauty of form and proportion in addition to a careful adaptation to their use is of comparatively late origin in China. The simplicity of life previous to the era of the First Emperor, Ch'in Shih Huang, did not encourage the erection of elaborate buildings for the residence of rulers and there was no need of them for religious uses since all of the important ritualistic services connected with the state or family were performed in the open. The Altar of Heaven and the Shê Chi T'an in the Central Park, Peking, have no roofs and preserve the spiritual conceptions of early China in which Heaven was God's throne and Earth his footstool. These two roofless structures are as characteristic of ancient Chinese artistic conceptions as the Temple of Neptune at Paestum is of those of the Greeks. There was no need of magnificent temples fashioned by man's hand in which to perform religious rites. As for governmental ceremonies we learn from the Comments of Tai Chên (A.D. 1722-1777) on the K'ao Kung Chi section of the Chou Li that it was the practice of the Chou Emperors to hold a short audience in the courtyard outside of the Lu Mên before retiring to the building where they discussed public matters with their ministers. Neither religious nor public duties made roofs necessary in a climate where the rain-fall is chiefly confined to two summer months.

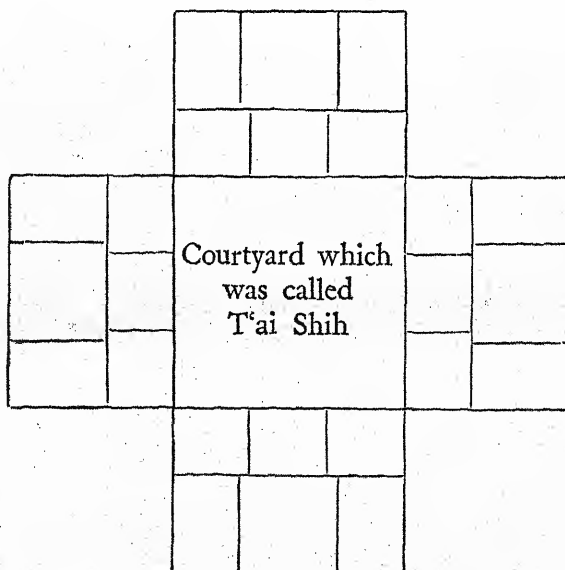
Our information concerning the first roofed buildings in early China is scant and has been interpreted in different ways by commentators. At present our only sources of knowledge are the K'ao Kung Chi section of the Chou Li to which reference has frequently been made and two sections of the Book of Rites (Li Chi) which are called Yüeh Ling and Ming T'ang Wei. According to the K'ao Kung Chi there was in the Hsia dynasty a building for the Emperor which was called Shih Shih. It had five rooms with doors and windows; it had walls coated white and was approached by a flight of nine steps. In the Shang dynasty there was the Ch'ung Wu building with eaves on all four sides and with a double roof. In the Chou dynasty there was the Ming T'ang which was eighty-one feet from east to west and sixty-three feet from north to south. It was nine feet in height and had five rooms. The afore-mentioned buildings of the Hsia

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and Shang dynasties may be dismissed from consideration as there is no other reference to them in early writings but the Ming T'ang deserves consideration.

The Ming T'ang is translated as Bright Hall by Edkins in his paper on Chinese Architecture in the Journal of the N.C.B. Royal Asiatic Society, Shanghai, Vol. XXIV p. 253. It might be better to translate it as the Hall of Sunshine for according to the comments of Chêng Hsüan in the Yüeh Ling of the Li Chi it was given its name because it faced the light—hsiang ming. The term seems to have been applied indiscriminately to the rooms where the Emperor lived during the summer months, to all the rooms on the four sides of the Palace, and to the edifice a short distance to the south of the city where the ceremony of greeting the month was performed and where the Emperor also gave audience to feudal princes. In his reply to the question of Ch'i Hsüan Wang, Mencius said that the Ming T'ang was the place where the benevolent duties of a king were performed. There is no agreement among commentators as to the size, shape or number of rooms of the Ming T'ang. The K'ao Kung Chi section mentions only five rooms, the Yüeh Ling section has thirteen and the Ming T'ang Wei section speaks of gates on all four sides. The great Sung dynasty commentator Chu Hsi said that this building was square and divided on the inside into nine rooms on the same basis as the land was divided under the ching t'ien system, i.e. our arbitrary sign for number #. The late Mr. Wang Kuo-wei (d. 1927), in the Kuan T'ang Chi Lin, has a chapter on the Ming T'ang. After comparing previous literary records with the inscriptions of ancient bronzes he has made a plan of the Ming T'ang with all rooms having an outward exposure.

Plan of the Ming T'ang



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My conclusion, derived from a comparison of the above statements and comments, is that all we can say of the Ming T'ang is that it was any building where the emperor performed his official duties and that it was planned on a geometric scale. According to Chapter XI of the "Family Sayings of Confucious" the Sage visited the Ming T'ang of the House of Chou. He found there portraits of the benevolent countenances of Yao and Shun and also figures of Chieh and Chou, the last tyrants of the Hsia and Shang dynasties, with malevolence depicted in their faces. There was a picture of the Duke of Chou carrying in his arms his infant nephew Ch'êng Wang. According to Confucius who always drew moral lessons from everything he saw, these decorations had been made for the purpose of encouraging state ministers to high resolves and warning them as to the dire consequences of evil doing; but it is quite as likely that they were intended only to relieve the dreariness of blank walls. In my opinion it is another evidence of the aesthetic taste of ancient China quite as much as of its high moral standards. The above is all that is known at present of any building down to the close of the Chou dynasty, B.C. 255.

The only description of building methods in early records is found in the Mien stanzas of the Book of Odes. T'an-fu, the grandfather of Wên Wang removed to the foot of the Ch'i mountain and occupied the Chou plain. After dividing the land among his followers he proceeded to build houses for them. They made frames by tying boards together and then filled the frames with earth which they pounded into a hard consistency. In other words, they built the mud walls in molds in exactly the same way as they are still built in the northern provinces of China. No mention is made of the way in which the roof was constructed but there is every likelihood that it was thatched—mao tz'ü—for we know from the Ta Tai Li that the Ming T'ang roof was made in this way.

The early palaces were rough structures, only very little better than the mud huts of the common people. Life was simple and apart from ceremonial occasions there was no display. The distinction between rich and poor, high and low, was not in their differences of daily life but in their ceremonies. Only the wealthy and the titled could afford to use bronze vessels, the poor contented themselves with earthenware. Ch'in Chêng, who came to the throne of Ch'in in B.C. 247 at the age of 13 years, was the first to undertake the erection of more pretentious buildings at his newly founded capital city of Hsien-yang about six miles east of the city now bearing this name, and about ten miles west of the present city of Hsi-an. After subduing the other feudal princes he proclaimed himself in B.C. 221 the First Emperor, Ch'in Shih Huang. He commenced at once to enlarge the palace which he had already built, and to erect others on the south side of the Wei River which he called Hsin Kung, Palaces of Loyalty. These were connected with the city by a bridge. He built other palaces north of the city. Indeed his ambition is said to have been to build a palace in memory of each tribe which he conquered. He built several of these triumphal halls, filling them with the treasure and

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women captured during his campaigns. In this work of building palaces he had the assistance of the scholars of his time whose attention had been forcibly diverted from literary pursuits by the burning of the ancient books and by the destruction of bronzes which had inscriptions. This holocaust had one good result, indirect and unintended; it gave the scholars leisure to devote to other subjects. This leisure was used, to some extent at least, in improving the style of building of the King's palaces and in decorating them. Chinese architecture may indeed be said to date from the reign of Ch'in Shih Huang, B.C. 221-209. The Shih Chi states that during this Emperor's life no fewer than 270 different palaces were erected within a radius of little more than sixty miles of the capital city. Most of these were memorials of his subjugation of outlying principalities. It is said in the Shih Chi that whenever a new accession was made to the empire the event was commemorated by the erection of a new palace. His greatest architectural undertaking was the building of the Ah Fang Kung (O P'ang Kung) which was not yet finished at the time of his death. There is no agreement among commentators as to the details of this palace but all unite in admiration of its magnificence.

There is no hint in the historical records as to the source from which the First Emperor drew his inspiration for building. It may have been spontaneous or it may have sprung from a desire to rival the nations to the westward of whose manner of life he had probably heard. It is certain that the erection of fine buildings in China is much later in point of time than in the countries east of the Mediterranean and south of the Caspian and there is at least a right to presume that the fact of the existence of these buildings in other lands was reported to Ch'in Shih Huang and influenced him to undertake similar work in his new empire. With the lack of any actual evidence at the present time this theory may be taken as a working hypothesis. At least we are on solid foundations in stating that architecture began in China in the time of the First Emperor.

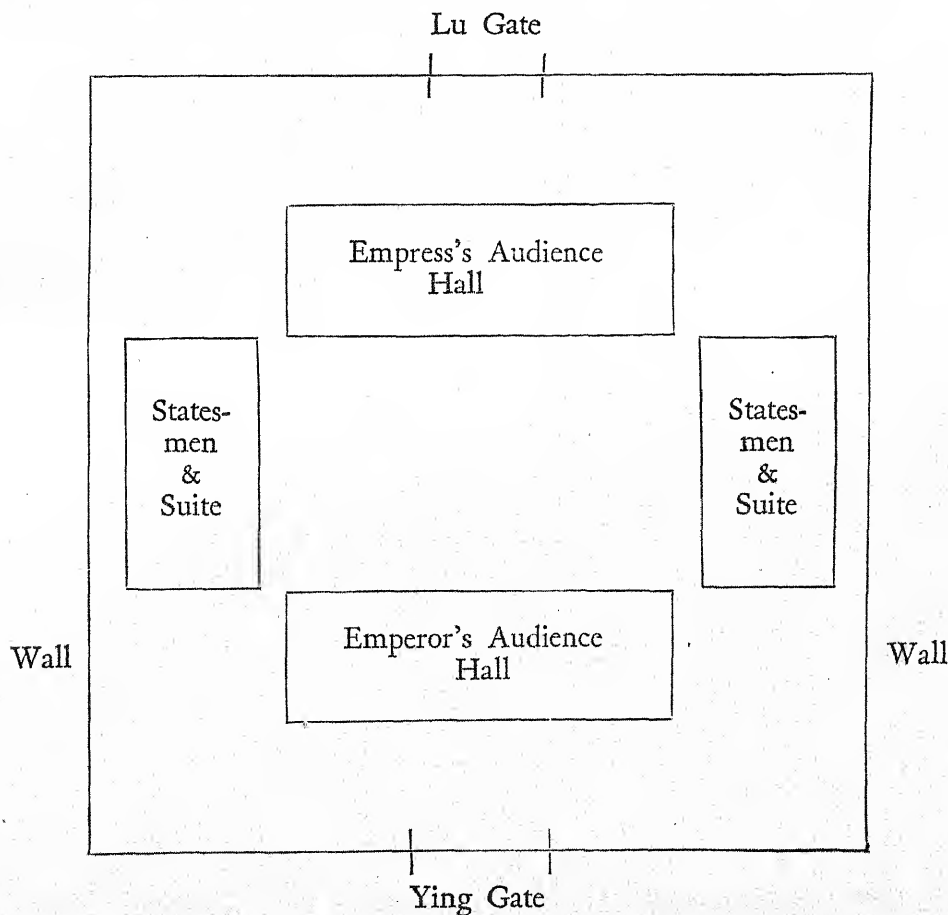
The Ming T'ang of the Chou and the palaces of Ch'in dynasty are the only buildings in northern China of which literature takes note but in the south there was the Ku-su T'ai, i.e. the tower of Ku-su. Tradition ascribes the building of this tower to Ho-lu, Prince of the Wu State, B.C. 514-496, or to his son Fu-ch'ai who died B.C. 473. This Ku-su tower with open platform or terrace was erected on a hill to the southwest of the present site of the city of Soochow. It was so celebrated in the poetry and art of early China that the Sui dynasty named the city Ku-su after the tower. The first artist known to have painted a picture of this tower was Yin Chi-chao of the T'ang dynasty but his painting has not been mentioned since the Sung dynasty. Later representations of the tower are in the style of architecture known to the artists in their own time and cannot be trusted to give us any reliable information as to its actual appearance. In fact, we know nothing more about the tower of Ku-su than about the tower of Babel.

At present the earliest designs of the shape and appearance of buildings are found on the bas-reliefs of the Wu family funerary chambers of Chia-hsiang-hsien in



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Shantung province which are dated A.D. 147. Edkins in his article, to which reference has already been made, describes the records of these bas-reliefs and in his interpretation of the scene depicted on the third stone follows the Chin Shih So, where there is a full explanation of these scenes. I do not agree with Edkins or the Chin Shih So in their statements that the palace depicted on this stone had two stories, the emperor in the lower and the empress in the upper. The scene is reproduced in Figure 159. In order to understand this drawing of the Wu chamber it is necessary to reproduce the general outline of the imperial enclosure which, as far as I can ascertain by comparison of all available authorities, was after the following model.



This sketch will serve to help in deciphering the drawing of the bas relief. The artist did not have sufficient space to depict one building behind another, even if he had the necessary skill to do so. He placed the rear building above the front one, just as he made the emperor an enormous figure compared with those on his right and left as the only way he knew of putting His Majesty in the foreground. The roof is sustained on two pillars, one at each end of a very long cross beam. The width of the emperor's and

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the empress's room is the same. Outside on either side of these two rooms is the two-storied Ying Gate opened into the palace enclosure with one pillar on each side but facing outward. On the top of the gate are seen guardians standing on the upper surface of the wall. Outside of the gate is a large tree under which stands a horse detached from a cart. The former occupant of the cart is seen already inside of the Ying Mên holding in his hands the jade tablet which was the mark of his rank. The ends of the ridge of the roof are slightly up-turned both in the front and rear palace. Edkins and the Chin Shih So are in error in stating that "peacocks and monkeys are sculptured on the roof line." These figures which may be seen above the roof of the rear palace are only space-fillers. The roof line has no connection with these figures and is an exact duplication of that of the front palace. Decorative figures on roofs were introduced much later than the time of these Wu Liang Tz'ü bas-reliefs. The figures on the upper story of the outer gate have been mistaken for caryatids. They are only decorations on the flat surface of the wall below the gable of the structure over the gate. The artist had a difficult task to portray the pillar at the side of the gate, the flat surface on the top of the wall where figures might be placed and the gable end which indicated the structure over the gate. The fact that he was able to do so only by making a very crude drawing should not lead us to a mis-interpretation of his work.

The buildings depicted on this stone show certain outstanding characteristics which have controlled all buildings down to the present. The roof is supported on round pillars, which rest on round pedestals. At the top these pillars are held together by a trabeated frame-work which supports the roof and distributes its weight. The roof is decorated both on the interior and exterior. Buildings depend on the beauty of their lateral expansion rather than on their height for the artistic impression which they create in a beholder. This characteristic can be seen at the present time in a view of the Peiping palace buildings from Ch'ien Mên or from Coal Hill, and it makes possible the adaptation of buildings to their natural surroundings as may be seen in the Wan Shou Shan shrine of the Summer Palace or the T'an Chê Ssü enclosure viewed from the hilltop in front of the temple. Pillars, trabeation and decorated roofs may be said in general terms to be the characteristic features of Chinese architecture.

The next authentic example of the type of early buildings may be found in the small clay models found in graves of the Northern Wei dynasty. One of these was taken from the grave of Li Hsien, a general of the Hsiao Ming Ti period, A.D. 516-525, of the Wei dynasty, and is seen in Illustration 140. This follows the general model of the palaces depicted on the Wu Liang Tz'ü reliefs as to the roof. There are no pillars and the flat walls were evidently made of brick showing that it had not become universal to rest roofs on pillars. This structure which was probably meant to be a temple had the floor level, as indicated by the base of the door, well elevated above the ground. This was probably true of all earlier palaces as we know it to have been of later ones. The

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T'ai Ho Tien, the great Audience Hall of the existing palace in Peiping, stands on a high level above the surrounding courts.

There are no early buildings now standing in China and we are dependent for their plans upon the bas-reliefs and the clay models which have been described. This is not surprising when we remember that the palaces of the Cæsars and the great baths of Rome though built of much more substantial substances than those of China are in complete desolation. The Pantheon is the only early Roman temple that still retains its walls, its roofs and its portico. The early Chinese structures made of adobe bricks and of wood quickly passed into oblivion, even when they were not ruthlessly destroyed as were the palaces of the First Emperor by Hsiang Yü, and the Northern Sung palaces at K'ai-fêng by the victorious Tartar tribes.

All of the early roofed buildings of which we have literary records were palaces. These were not only better than the houses of the people but were their models. The first emperor of the Han dynasty, Kao Tsu, B.C. 206-194, beautified his new capital at Ch'ang-an by the erection of the Ch'ang Lo palace on the eastern and the Wei Yang palace on the western side of the city, both of which were commenced by his Minister Hsiao Ho even before the city wall was built. In the reign of Wu, B.C. 140-86, the Chien Chang palace was erected outside the city and was connected with the Wei Yang palace by means of a bridge over the wall. These were the three great palaces of the Western Han. None of them survived the ravages of the Ch'ih Mei rebels which forced the dynasty to remove the capital to Lo-yang. It remained the capital of four small dynasties during the period of Division but no palaces of especial renown were built. When the empire was united in A.D. 589, the Emperor Wên Ti erected a new capital near the site of that of the Han dynasty, and called it Ta Hsing. It was located, according to the Topographical Records of Shensi, on the site of the present city of Hsi-an. A magnificent palace was built in an inner city where no residences of common people were allowed. This was the beginning of the separation of the emperor from the people. (The T'ang dynasty at first maintained this place as its capital though changing its name several times. (Fig. 160.) Inside the city three famous palaces—the T'ai Chi, the Ta Ming and the Hsing Ch'ing, were erected during the reign of the Emperor Hsüan Tsung, A.D. 713-756, and outside of the walls at the foot of the Li mountain this famous emperor erected the Hua Ch'ing palace for the delectation of his consort, Yang Kuei-fei, the beautiful. Near this Hua Ch'ing palace were hot springs. The palace was the centre of the gay court life of this hedonic period of Chinese history. After the removal of the dynasty to Lo-yang the old Sui palace—Shang Yang—was repaired and used. It was the only important palace ever built in Lo-yang during the many years while this city was the capital. This is not strange for the city in each instance only became the capital as a refuge for a harassed and partially defeated dynasty. The Northern Sung dynasty built its palaces at K'ai-fêng and also partially restored the old palaces at Lo-yang.

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The palaces built by the Southern Sung dynasty at Hang-chow and by the founder of the Ming dynasty at Nanking were on the same scale as those built by former dynasties and were not distinguished for size or beauty. It remained for Yung Lo, A.D. 1403-25, the third emperor of the Ming dynasty to build at Peiping the magnificent collection of palaces which remain to this day the greatest display of imperial grandeur that the world has ever seen. This city had been the capital of the Liao dynasty under the name of Yen-ching and of the Chins when it was called Chung-ching, i.e. central capital. The Yüan dynasty built a new city to the northeast of the old one and called it Ta Tu, i.e. the great capital. During the first year of Hung Wu, the founder of the Ming dynasty, A.D. 1368, the city was captured by his general Hsü Ta and the Yüan palaces were destroyed. In 1387 the emperor's son Ti was made Prince of Yen and palaces were erected for him. These were the beginnings of the present palace enclosure which became the Court of the Emperor in 1416, the Prince of Yen having succeeded to the Throne and having removed the capital from Nanking.

In the location of the palaces the emperor Yung Lo trusted to the judgement of Yüan Chung-ch'ê who was skilled in geomancy. In their architectural plans and in the supervision of construction he employed the Lei and Liang families who were brought up from Nanking for this purpose. Lei drew the plans and specification while Liang superintended the work and certified the accounts. These families continued in hereditary charge of all work in the Palace during the whole of the Ming and the succeeding Ch'ing dynasty. The Lei family was known as yang-tzŭ Lei, i.e. Plan Lei. Their last work for the Ch'ings was the reconstruction of the beautiful Year Altar in the Temple of Heaven enclosure which was destroyed by fire in 1889. Under the Republic this family superintended the alterations in the Ch'ien Mén, Peking, which were authorized by the Minister of the Interior Mr. Chu Ch'i-ch'ien. The models prepared by this family for the buildings on the Ying-t'ai island in the South Sea and for the Yüan Ming Yüan have been acquired by the National Library of Peiping where they may be seen.

The Peking palaces (Figs. 161-6) were photographed and described in detail in the Bulletin of the School of Engineering of the Tokyo Imperial University, 1903, by Professor Chuta Ito, also in 1926 by Professor Osvald Sirén in "The Imperial Palaces of Peking." The most charming pictures of a few of the palaces have been made by Mr. H. C. White and may be found in "Peking the Beautiful." That of the T'ai Ho Tien, which the author translates as "The Throne Hall of Supreme Harmony," is especially good and illustrates one of the most perfect examples of good Chinese architecture. This Hall stands high above the surrounding courtyards and is approached by three terraces. It is rectangular with the long sides on the north and south, and resembles in appearance as well as in construction the Roman basilicas more than any other type of Occidental buildings. The Hall consists of nine sections (chien), the central section in which the Throne was placed being wider than the other eight. From his place on the Throne the emperor could look to right and left along the central nave. Around all four sides of



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the Hall runs a colonnade the pillars of which, with the exception of those on the four corners, are exactly in line with the pillars of the main building. (Fig. 167.) The ground plan of the Hall has three naves running from east to west, the central nave being wider than the other two and separated from them by a single row of immense columns. From the point of view as to its use the Hall must be considered as consisting of nine sections, but as to its decoration as of three naves. The columns on both sides of the central nave are larger than those on the outside of the two outer naves though of the same height and these in true are larger and higher than the columns of the verandah. The columns rest on bases made of one solid piece of stone (Fig. 168) and are surmounted by cornices and brackets which distribute the weight of the ceilings and roof. Tie-beams connect them laterally and roof-beams rest on top of the columns.

The ceiling of the central nave is level with the top of the largest columns and that of the two side outer naves with the tops of the second-size columns. The ceiling is made of square coffers painted in brilliant colors except the portion of the middle section in the large nave, which is directly above the raised dais on which the Throne chair of the emperor stands. This part of the ceiling is in lighter colors and consists of a series of over-lapping squares with a round centre piece. The ceiling of the verandah is the height of the outer row of pillars. These three varying heights of ceilings are harmonized by an elaborate use of brackets and cornices below the abacus together with decorative queen-posts which are placed on the tie-beams and are made to resemble columns supporting the roof beams. The entablature is quite different from anything found in Occidental architecture and, as the material used is always wood, great variety of shapes together with an appearance of lightness is made possible.

The wood-work of the ceilings, beams and architraves of the interior of the palaces is carved or highly decorated with floral, scroll or other designs. The floral designs include pomegranates, peonies and wood-rush. The scrolls include joined rings, intertwining rings, overlapping rings, joined squares, shell pattern, key pattern, nail pattern, diaper pattern. There are fanciful figures of flying fairies with trailing garments and of the bird of the Snow Hills which had two human heads; there are the phoenix, the luan, the peacock, the stork, mandarin ducks, geese, and the ch'i ch'ih with its beautiful plumage; there are lions, unicorns, winged horses, fairy deer, rams; and there are the Golden Lad (Chin T'ung) and the Jade Lady (Yü Nü), the Perfect Man (Chên Jên) and the Perfect Woman (Nü Chên). All colors are used, but greens, blues and reds predominate. In the Throne Hall the main pillars have been covered with gold lacquer in which there is a massive dragon design. The gorgeous display of colors is also seen on the brackets, and ceiling of the outer gallery and on the eaves.

The methods of roof construction are peculiar to Chinese architecture. (Figs. 169, 170.) The pillars are connected with tie-beams which are securely set into them.

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Resting on the top of the highest columns is the central part of the roof which is of the queen-post variety. If the slope was to follow accurately the lines of the roof construction there would be one level from the ridge pole to the line of the highest columns, another from these highest columns to the line of the columns of the two outer naves and a third level to the eaves of the roof. This method would have followed the model of buildings whose roof is supported on a single row of columns at the front and rear. The roof of such buildings usually has no dip but is a straight line from ridge-pole to eaves. On large buildings with a series of columns such a roof would have been unattractive. It could not have been difficult for the earliest designers of large buildings to have conceived the device of rounding out the three levels into a graceful curve from ridge-pole to eaves by means of under-pinnings supported by brackets on the tops of the columns. In the case of this Throne Hall as in many other buildings both ends have also been made into curved hip roofs. By the device of elevating the four corners of the roofs a graceful curve has been made in the ridge separating the hip from the main roof. The roof of the surrounding verandah or gallery is lower than the level of the main roof and the intervening space is filled with architraves which are richly decorated. The slope of the verandah roof is of the usual pent-house type. The effect at a distance is of a double roof and this has been emphasized by the elongated upturned four corners. The straight line of the eaves is usually broken by slight undulations which have the effect of emphasizing its straightness. This undulation of the horizontal eaves resembles in its optical effects the hyperbolic curve of the perpendicular Doric columns.

The upturned ends of the ridge-piece, to which reference has been made in describing the type of buildings found on bas-relief stone monuments, were first called fish tails—yü wei. The use of this style of decoration is said by the Mo K'ò Hui Hsi to have been suggested by a magician of the Han dynasty as a preventative of the frequent calamities which overtook the palaces. In the Han History it is said that the kind of fish tail used for this purpose resembled the tail of an owl and that the ridge ends were also called ch'ih wei or owl's tail, but there is no mention of the use of other animals on roofs at that time and none are seen on the building found on the Wu Liang Tz'ü bas-reliefs or on the Wei dynasty clay model of a temple already mentioned. In the Old T'ang History it is recorded that in the sixth moon of the 14th year of K'ai Yüan, A.D. 726, there was a typhoon which destroyed the ch'ih wên on the roof of the Tuan Mên, leading into the palace. In this passage the earlier term ch'ih wei, owl's tail, is changed into ch'ih wên, owl's jaws. This term, ch'ih wên, occurs also in the poetry of Liu K'ò-chuang of the 12th cent., of Chang Hsien of the 13th cent. and of Liu Chi of the 14th cent., and presumably it refers only to the ends of ridge-pieces which had been changed from the earlier design of owl's tail to that of owl's head. It was probably during the time when this change was taking place that the manufacture of ridge roof tiles in the shapes of fabulous creatures was begun. As these were all in

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a crouching position they were called tsun shou but the popular and more usual name is shou t'ou.

There is no uniformity as to the number of animals used or as to their genus. In the decoration of the Peking palaces there are ten on the roof corners of T'ien An Môn and of T'ai Ho Tien. There are nine on the Pao Ho Tien, seven on the Chung Ho Tien, five on one of the main pavilions of Wan Shou Shan and three on the Ping T'ieh Ho outside of the T'ai Ho Môn. Some form of dragon head usually decorates the finial and the row of animals lines the hip roof ridge. These animals include the lion, unicorn, tiger, winged horse, and wolf-dog as well as the phoenix and pheasant. In temples and guild houses in many parts of the country figures representing gods and goddesses are found not only on the hip ridges but also on the roof ridge the centre of which is also often crowned with a golden knob or fire pearl (huo chu). Not infrequently there are suspended from the ch'ih wên at the ends of the ridges long brass chains which give the appearance of holding the ch'ih wên in place. When these chains are highly polished they are brilliant in the sunlight with their background of colored roof tiles. In Peking the two ends of the roof ridge of the houses of high officials during the late Manchu dynasty were upturned but were in the form of the tail of a scorpion—hsieh-tzŭ wei—and never in that of ch'ih wên. The four corners of the roof were also turned up slightly and ended in a plain undecorated tile. The more elaborate decoration of figures was reserved for palaces and public buildings.

The grace of the design of roofs is supplemented by coloring. The yellow tiles covering the palaces of the former imperial city in Peiping, the green tiles of imperial memorial temples, the variegated colors in geometric designs on imperial pleasure pavilions add beauty to the impressive dignity of these structures. We cannot be certain as to whether or not the roofs of the Ch'in-Han palaces were colored; our only evidence at present is that in the earliest pictures of palaces color is used on the roofs. This may have been an inaccuracy or an anachronism of Sung artists and too much cannot be deduced from it. It is quite possible that those early palace roofs may have been colored with mineral paints as we know the walls to have been but there is nothing to cause us to believe that glazed tiles such as are now used were known at that time. The Han dynasty glaze best known to us is vitreous and was used on vases, cup and burial objects. It could not have been used on roofs for it would not have withstood the ravages of exposure to weather.

Semi-circular tiles were used on roofs to form elevated strips similar in lines to the rafters which supported the surface of the roof. This method of placing tiles was copied by the Japanese and is still used by them though it has almost disappeared in China. Frequently the tile strips were covered with plaster. At the end of the last roof-tiles which formed the eaves there were disks or half disks ornamented with inscriptions or animal designs. The inscriptions were expressions of wishes for long life, yen-nien, i-shou, or ch'ien-ch'iu; or for happiness, ch'ang-lo; or for prosperity,

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fu-kuei. These tile disks became the subject of special study by Wang P'i-chih, Huang Po-ssü and others during the last years of the Sung dynasty at Pien-lo and later of Pi Yüan, Chu Fêng and their contemporaries during the reign of Ch'ien Lung. They were prized not only on account of their inscriptions but also for the reason that the close texture of the clay from which they were formed made them suitable for use as ink-slabs. The tiles that have now been in use during several centuries for roof covering are of the Roman type with an imbrex and a tegula making it possible to have disks on both imbricated layers and it has been the general custom to decorate these disks with ornamental designs. On present-day buildings I have seen a dozen or more different designs. Dr. W. P. Yetts has written in the Transactions of the Oriental Ceramic Society, London, an article on the subject of roof-tiles.

The Bulletin of the Society for Research in Chinese Architecture was first published in July 1930. The first number contains an English version of the address by the President of the Society, Mr. Chu Ch'i-ch'ien. In it he claims that "houses are not only symbols of the stability of a race but they also record its struggles. The procession of architectural styles, the fashions of ornaments which while preserving the general design yet change with changing ages are records of a cultural ebb and flow. Buildings are physical symbols; folklore is the spiritual foundation. The two must be combined if either of them is to make progress." This Bulletin has been continuously published up to the present time and contains much valuable information under the editorship of Liang Ssü-ch'êng.

Interest in architecture was revived in China by the publication in 1925 of a new edition of Ying Tsao Fa Shih which was originally prepared by Li Ming-chung, an architect under the patronage of the Emperor Hui Tsung, A.D. 1101-26, of the Northern Sung dynasty. This magnificent work in eight large volumes edited by Mr. Chu Ch'i-ch'ien, former Minister of the Interior, gives definitions of building terms which are found in the Classics and historical records; but its chief value is its preservation of the practical rules and methods of workmen which they had learned in their trade. This book is profusely illustrated and I have compared all of my statements as to the construction of the Throne Hall with the plans and specifications of buildings given by Li, for these have continued to be the correct standards from his time down to the present. There is no suggestion in this book of the tent origin of Chinese buildings nor have I seen a hint of this theory anywhere in Chinese literature. This idea is the gratuitous imagination of some foreign writers who had not paused to consider the construction of Chinese roofs, nor had remembered that there are no records of the ancient inhabitants of China having lived in tents.

Architecture in China has been developed without architects. As suggested in a previous paragraph the men who planned the earliest palaces which were erected by the First Emperor were high scholars who found themselves without other employment. There are no records of the existence at any later period of professional men known as



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architects. Indeed there is no term in the Chinese language which has the special technical meaning of the word architect. Even the scholars who planned buildings for imperial use did not want their names to be known in such connection. In the Historical Museum, Peiping, I have seen a hanging picture from the collection of Liang Su-wên of Mukden who loaned it for exhibition. It gives a view of the imperial palace after the rebuilding which followed the disastrous fire in 1560 during the reign of Chia Ching of the Ming dynasty. Hsü Kao was the officer in charge of reconstruction and according to the comment of Han To written on the painting he is seen standing in front of the T'ien An Môn. However, he was not a professional architect but only a small official appointed to superintend the work on behalf of the government. The only man who has passed into history as a great builder is Li Ming-chung, author of Ying Tsao Fa Shih to whom reference has been made in a preceding paragraph, but even in his case his name is not attached to any special example of architecture which he planned and executed. His fame rests solely upon the fact that he wrote his book.

The foregoing paragraphs have described buildings; but in addition to these there are two other classes of structures which must be noted, pavilions and pagodas. These are both developments from the t'ai, tower with open platform, (Fig. 171) mentioned in a preceding paragraph. During the Han dynasty two well-known towers were erected. One was the Po Liang T'ai erected in B.C. 115 of cypress wood by the Emperor Wu Ti as a resort for conviviality; the other was the Wang Ssü T'ai in Shan-chou built by the same emperor as a place from which he could look out on the grave of his son Li whom he had wrongly condemned to death. A painting of this Wang Ssü tower is seen in Illustration 172. The addition of a roof to the open platform was the origin of the pavilion, t'ing. The masonry of the tower was easily adapted to the erection of pagodas, t'a. The pavilions were built for pleasure and the pagodas originally for the storage of Buddhist relics. Among the most noted pavilions are those of Lan T'ing in Chekiang province, (Fig. 173) the Huang Hou Lou at Wu-ch'ang, Hupeh (Fig. 174) which was destroyed by fire, and the Wan Tzŭ Lang in the southwest corner of the Central Sea garden, Peiping. The great variety of shapes of pavilions has made possible wonderful effects in the form and decoration of their roofs. Pagodas are in many shapes, square, hexagonal, octagonal, round or irregular. They were first built in China during the 3rd or 4th cent. A.D. The Lung Hua pagoda near Shanghai is reputed to have been built first in A.D. 247. Previous to the T'ang and Sung dynasties only a few pagodas were built but during these two periods they became very popular. At the present time pagodas are the oldest existing structures in China. They are found throughout all parts of the country and are closely connected with geomancy. They are supposed to control the points and lines of the earth.

Many outside influences came to China previous to the adoption of the classical style of architecture in the Sung dynasty. The building of temples in Honan for the use of the early Buddhistic missionaries from India, the places of worship which the Nestorians

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erected for themselves in Shensi which must have reflected to some extent the styles of the western countries from which they came, the Persian priests with their national predilection who came to Canton in the 8th cent., the entry of Mohammedan missionaries—all of these may have left some impressions upon the development of the Sung dynasty architectural style but I have found it impossible to discover them. It seems to me that the development from the time of the First Emperor to the Sung dynasty was a normal evolution of indigenous ideas and methods. Since the Sung dynasty there have been few, if any, changes in architecture.

There are a few outstanding periods in Chinese history which are notable for the number and quality of buildings erected at the time. There was the reign of the First Emperor, Ch'in Shih Huang, in the Third Cent. B.C. In the Han dynasty there were the periods of Kao Tsu which came at the close of the Third Cent. B.C. and of Wu Ti at the middle of the 2nd Cent. B.C. At the beginning of the 6th cent. A.D. the emperor Wu Ti, of the Liang dynasty, was a great builder especially of temples. In the T'ang dynasty the Emperor Hsüan Tsung, and in the Northern Sung dynasty Hui Tsung encouraged the erection of noted buildings. In the 13th cent. Kublai Khan of the Mongol dynasty was another great builder. During the Ming dynasty Yung Lo who built Peking and the Emperor Wan Li stimulated architectural development. This was continued under the reigns of K'ang Hsi, Yung Chêng and Ch'ien Lung of the late Ch'ing dynasty. It is probably true that the long reigns of Wan Li of the Ming and Ch'ien Lung of the Ch'ing were the most important periods of Chinese history in the erection of splendid examples of the best ideals of Chinese architecture. Of these the Wên Yüan Ko erected during the reign of Ch'ien Lung as a library for the home of the great encyclopedia, Ssü K'u Ch'üan Shu, is the most perfect example. (Fig. 175a and b.) This building stands inside of the Tung Hua Môn in the Palace Enclosure at the rear of the Wên Hua Tien which is now used as a museum for the exhibition of paintings. It is the Parthenon of Chinese architecture.

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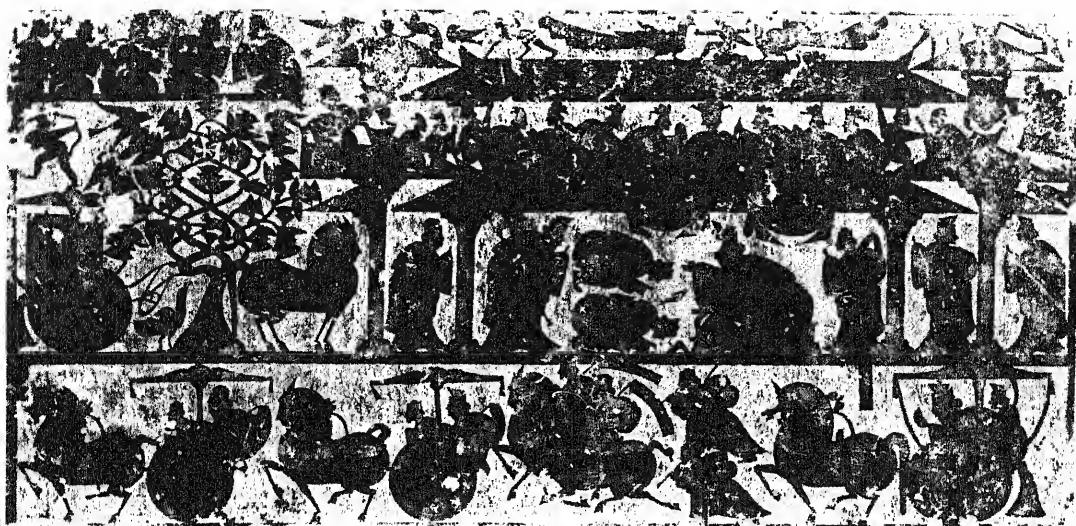
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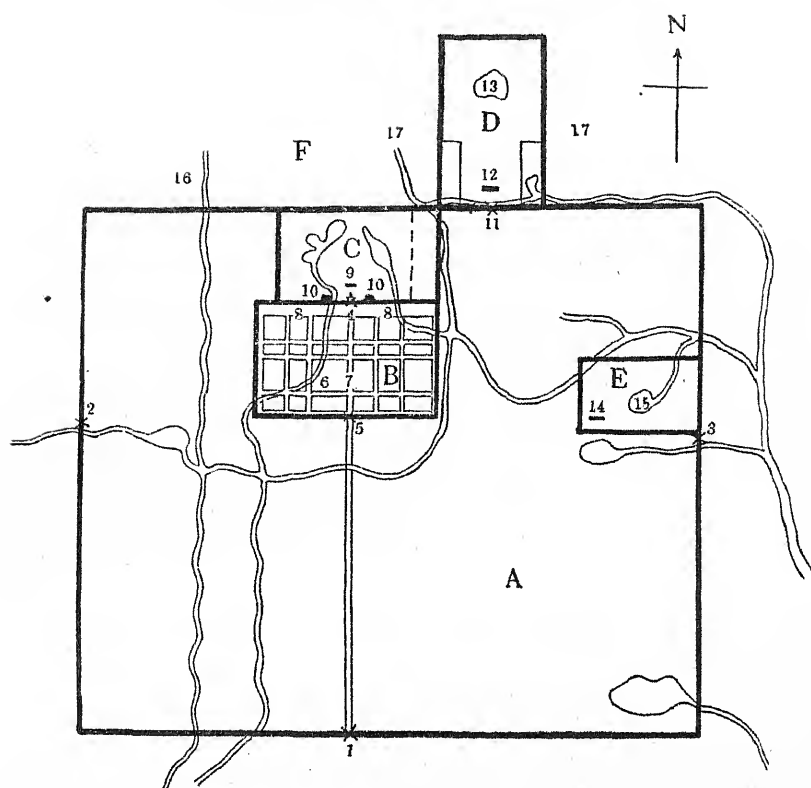




159. Photograph of rubbing of the Wu Liang Tz'ü, showing pillars and roofs of front and rear courts.



# 附錄 唐代長安城圖



## A. 外郭城

1. 明德門
2. 金光門
3. 春明門

## B. 皇城

4. 承天門
5. 朱雀門
6. 御史臺
7. 天街
8. 橫街

## C. 宮城

9. 大極殿
10. 內庫

## D. 大明宮

11. 丹鳳門
12. 含元殿
13. 太液池

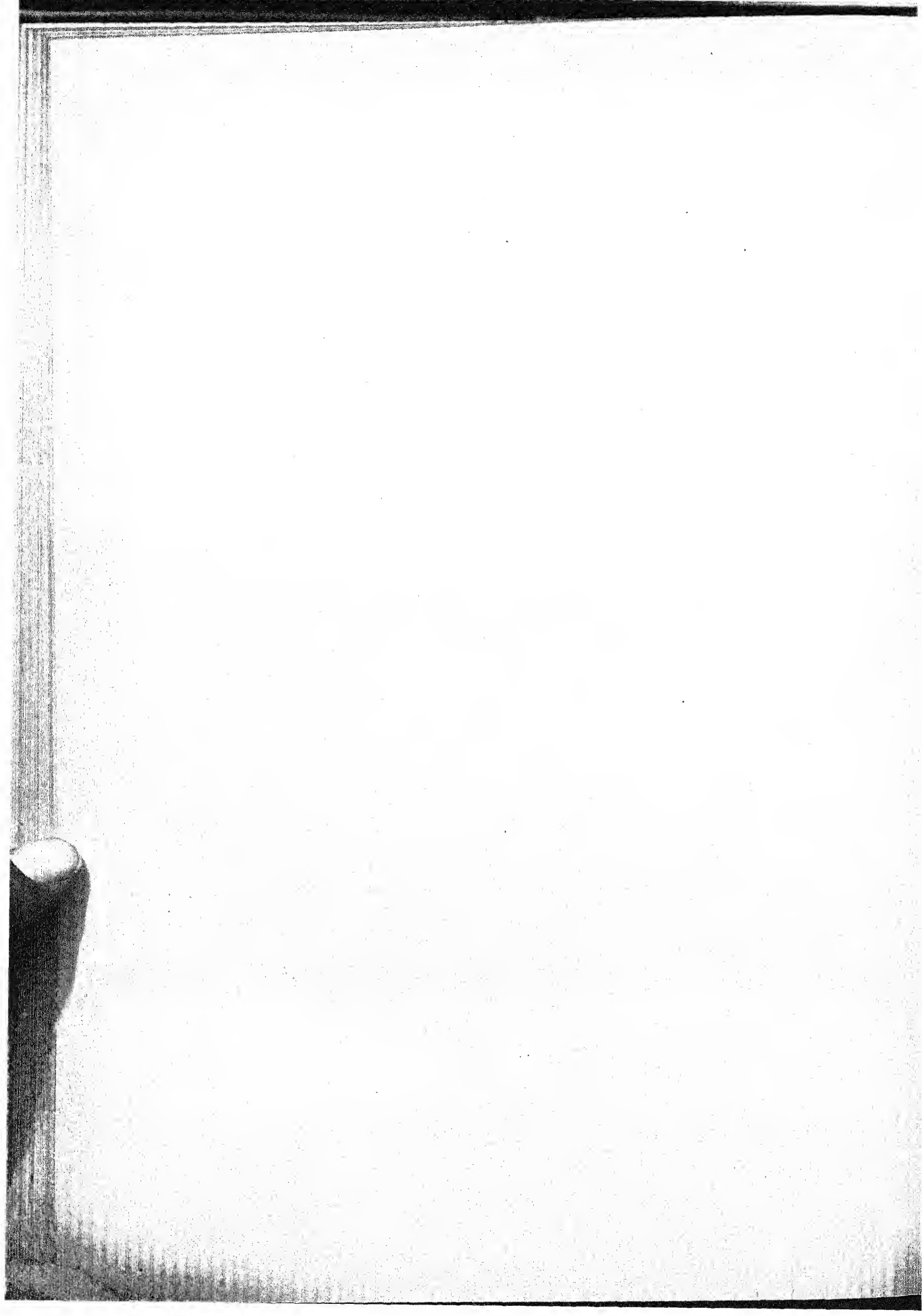
## E. 興慶宮

14. 花萼樓
15. 龍池

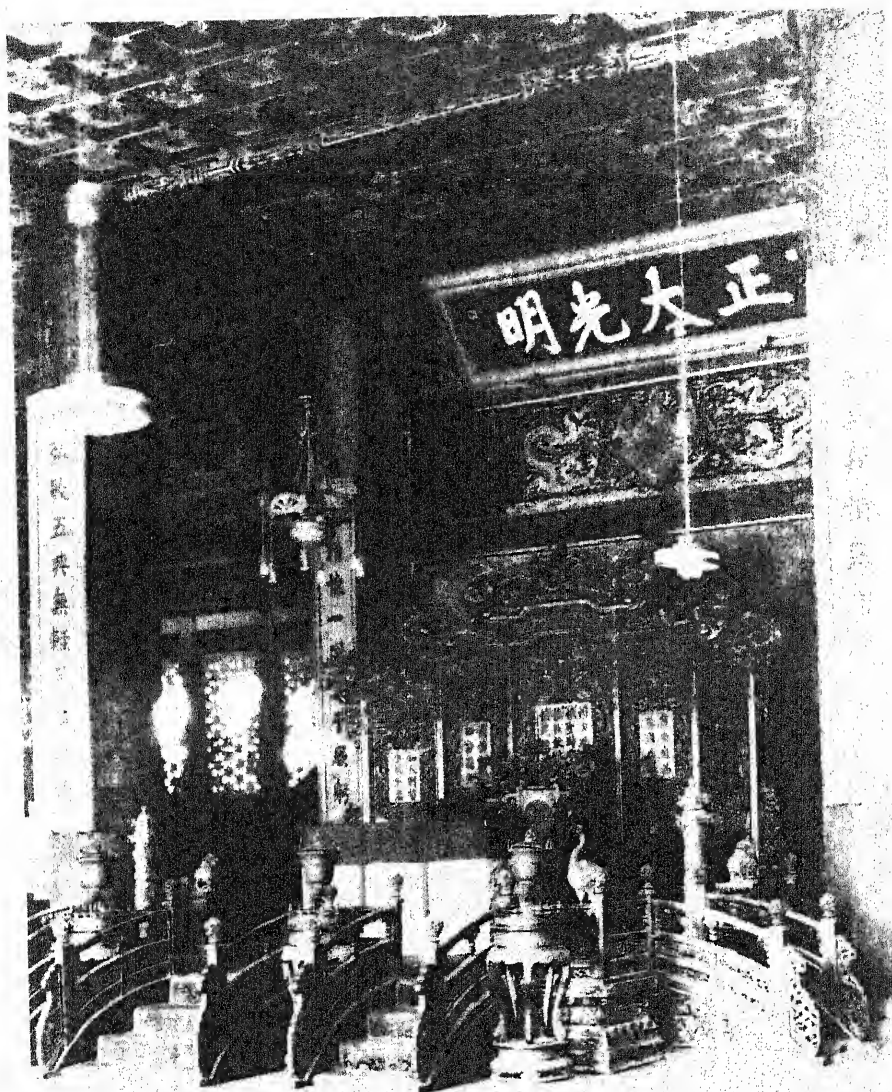
## F. 城外

16. 梨園
17. 禁苑

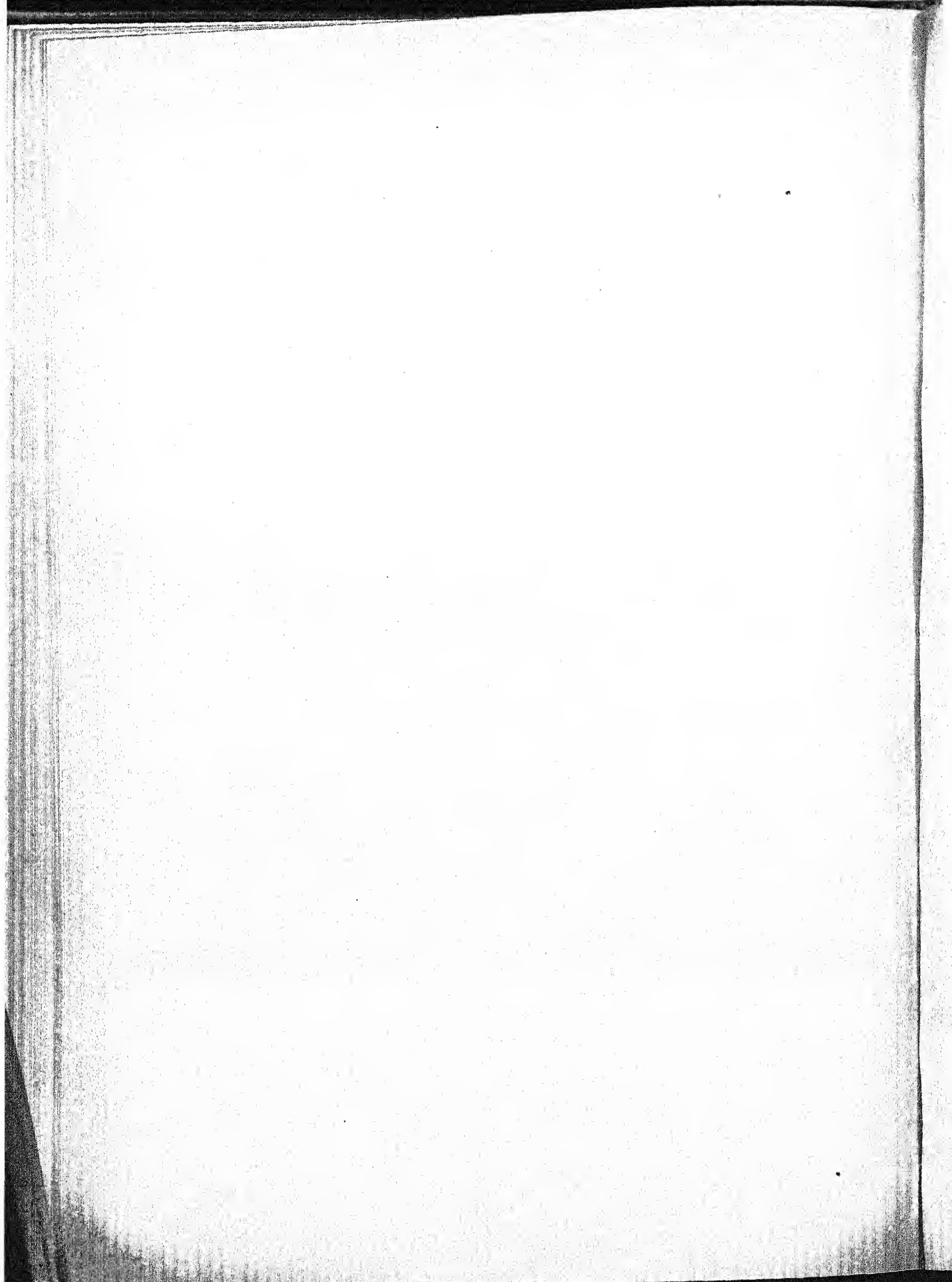
160. Map of the city of Ch'ang-an (Hsi-an) in T'ang dynasty. A. outer city, B. Government offices, C. imperial palace, D. Ta Ming palace, E. Hsing Ch'ing palace.

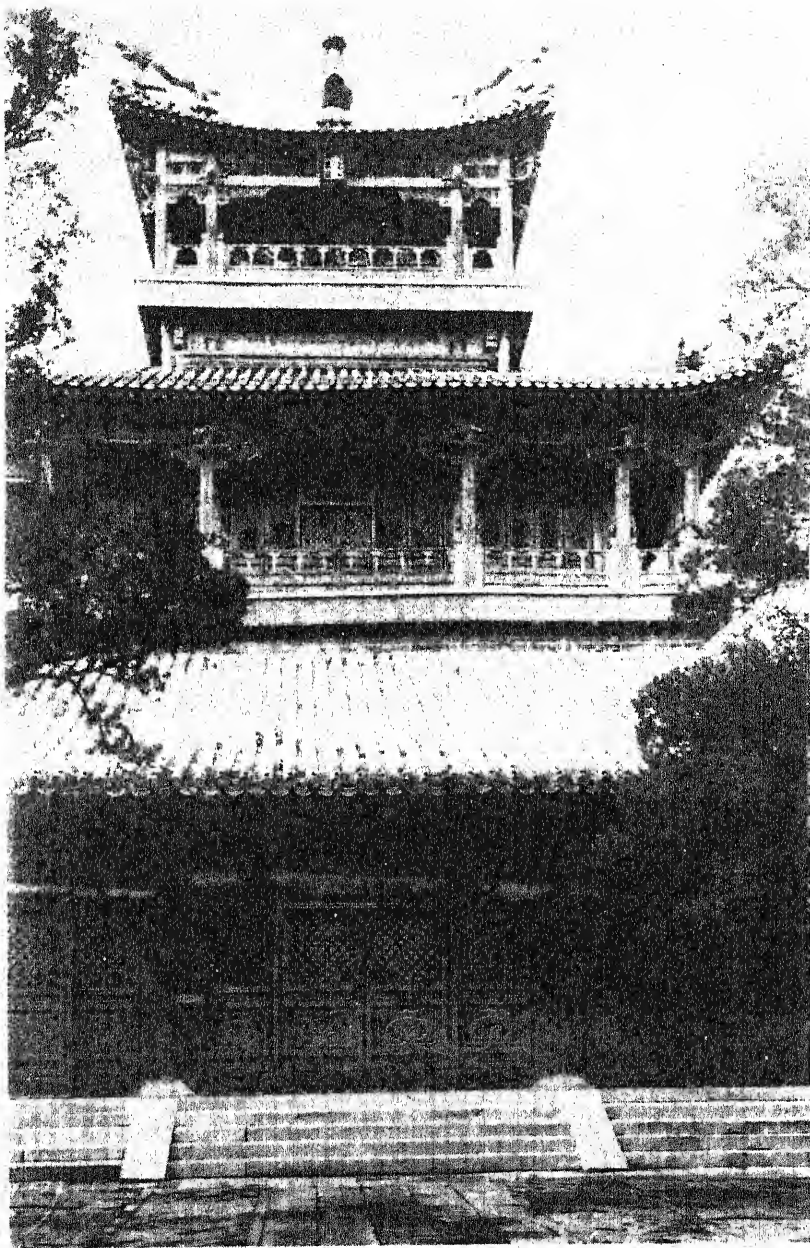




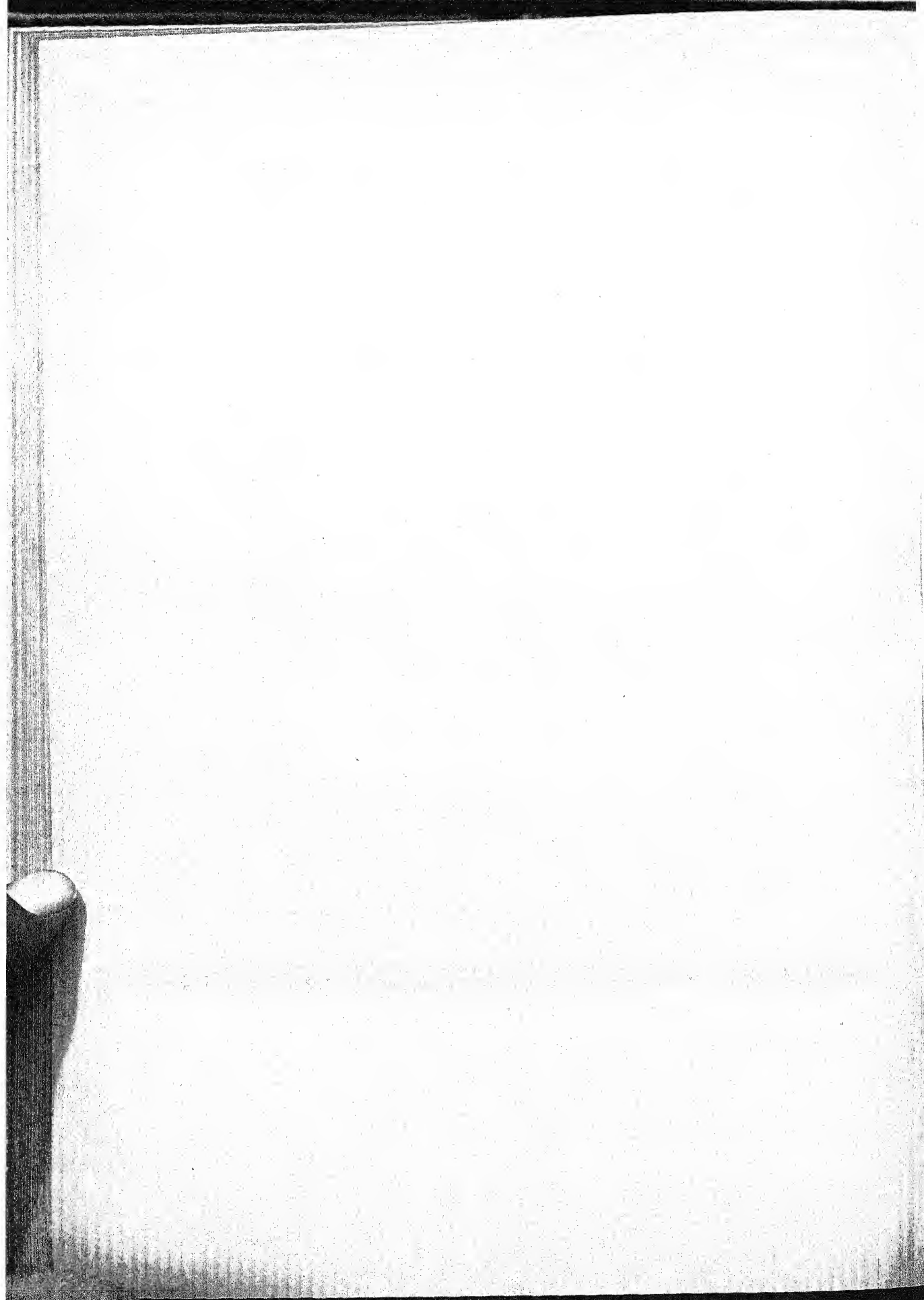


161. Imperial Dais in the Ch'ien Ch'ing palace.

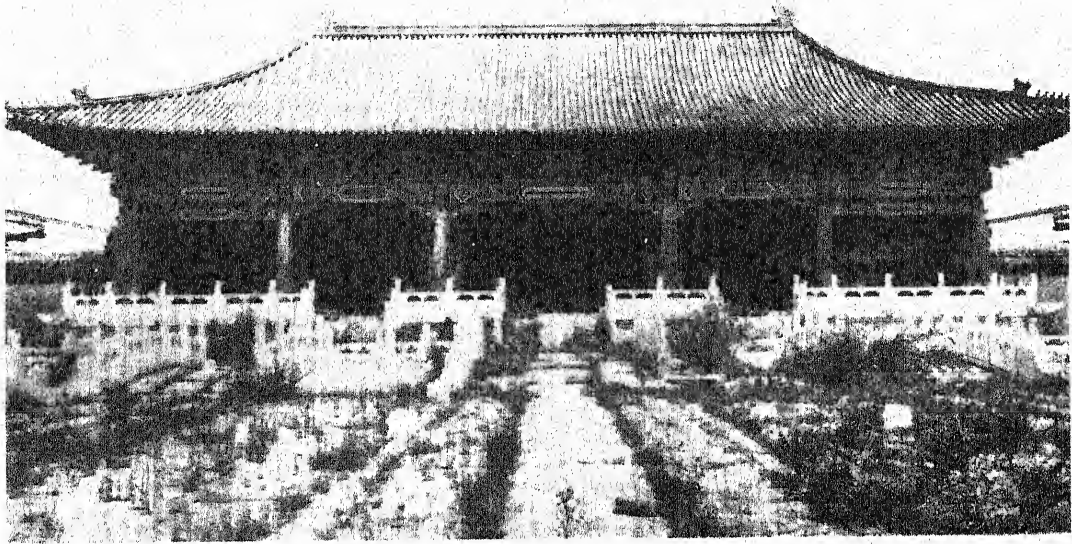




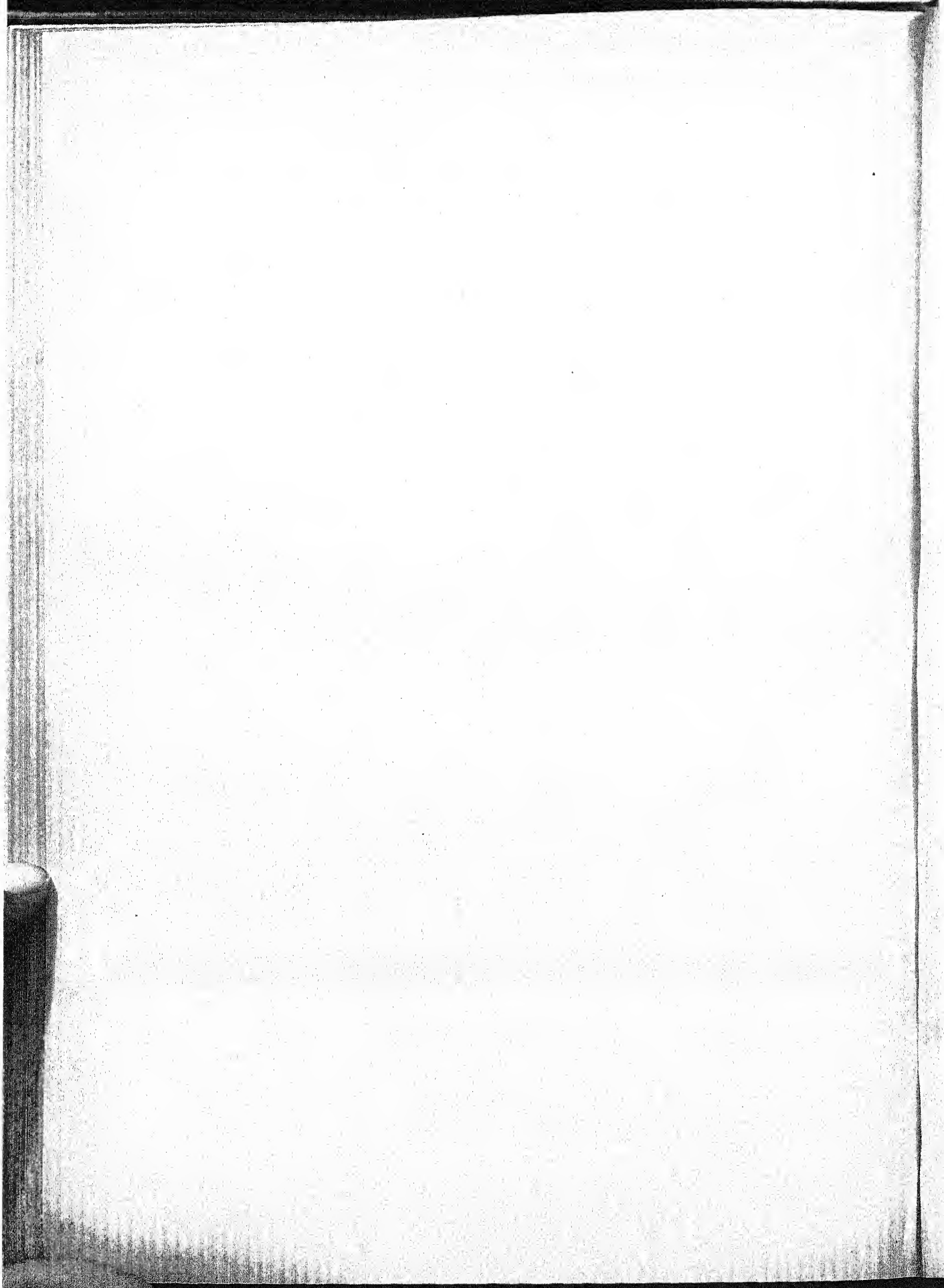
162. Yü Hua Ko, one of the Palace Buildings, showing Tibetan influence.

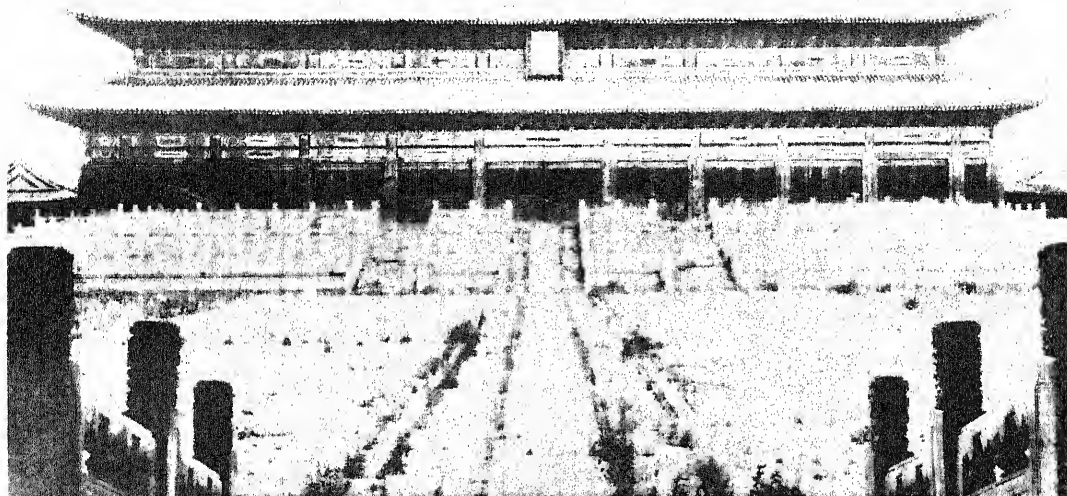






163. Main entrance to the Grand Ancestral Temple, T'ai Miao.

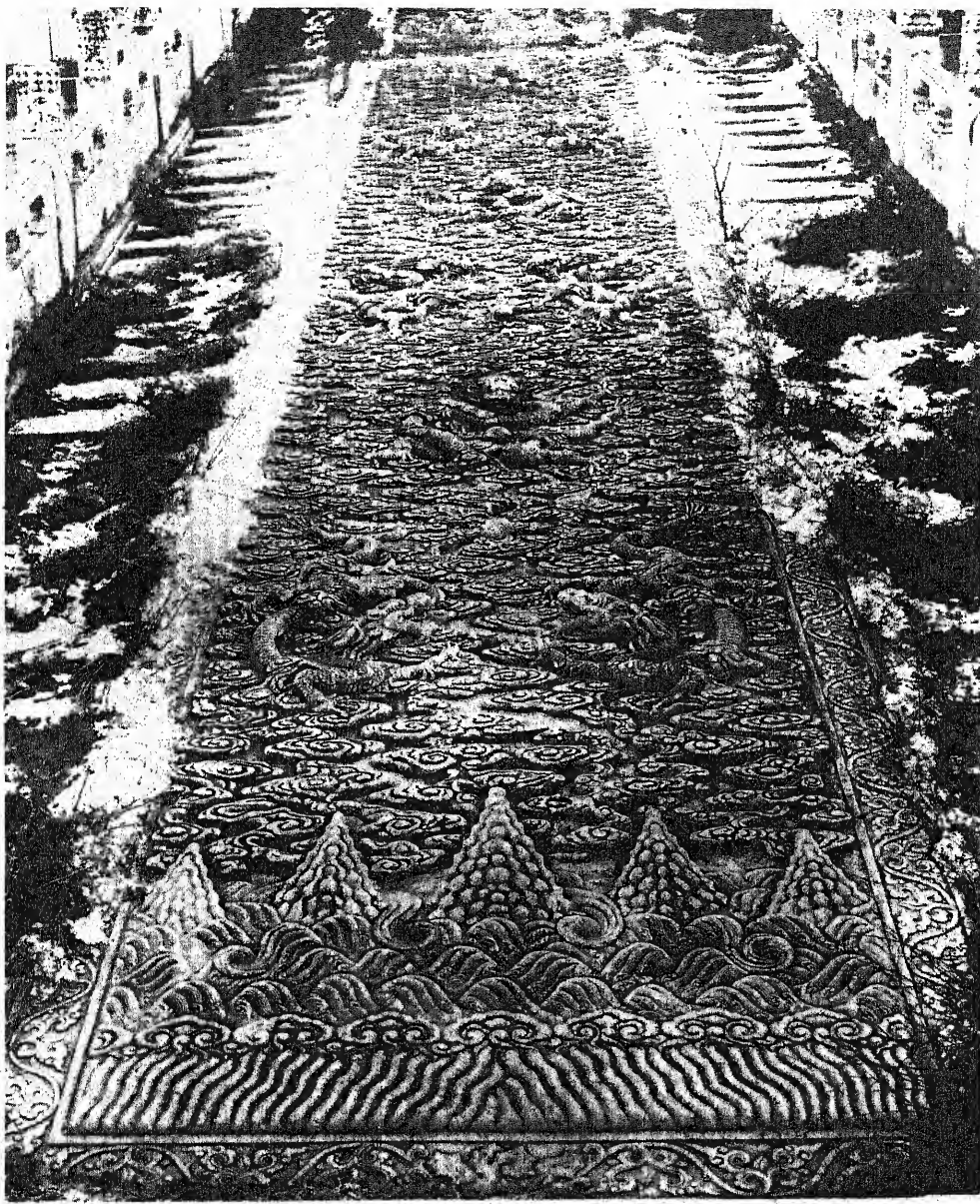




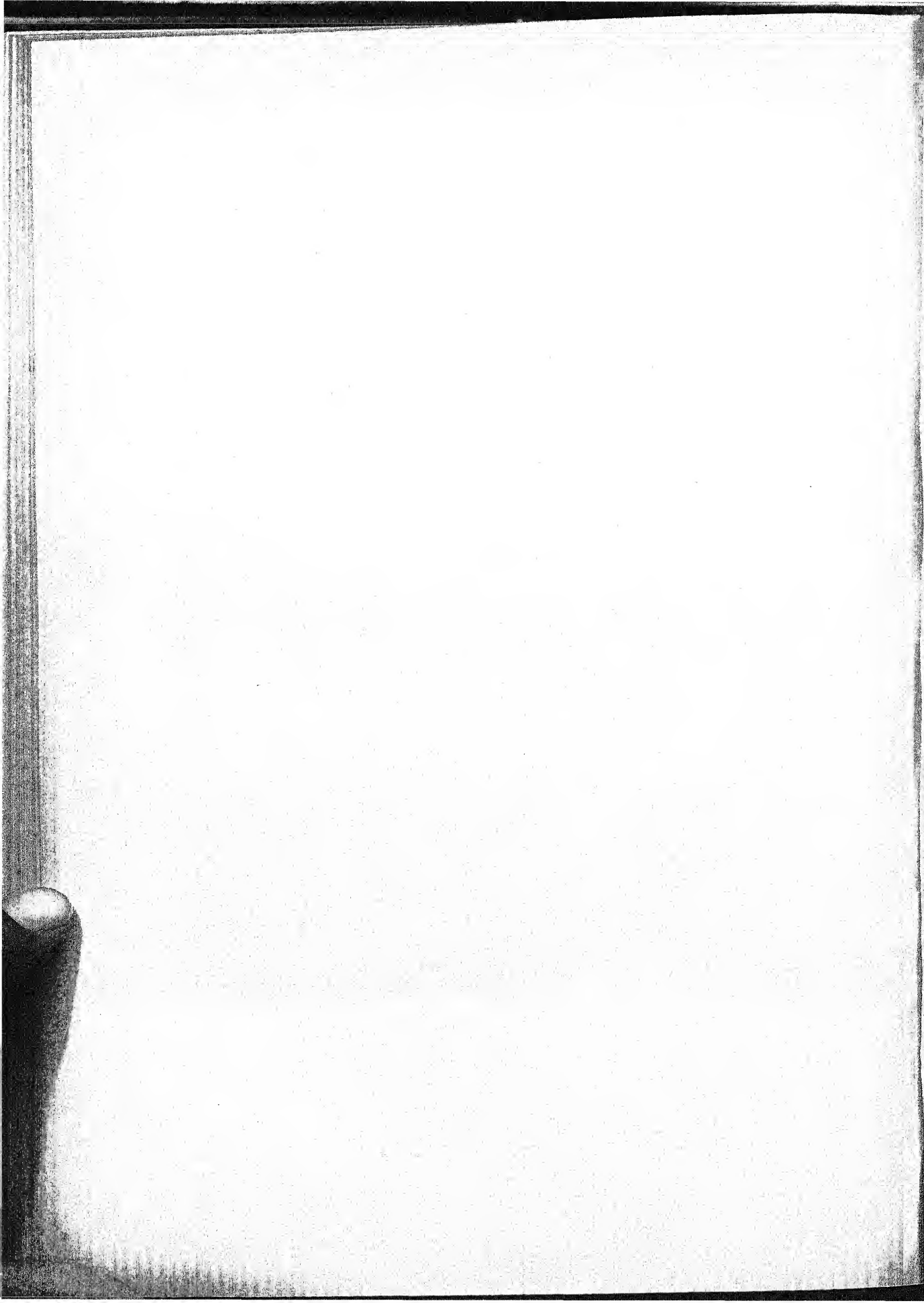
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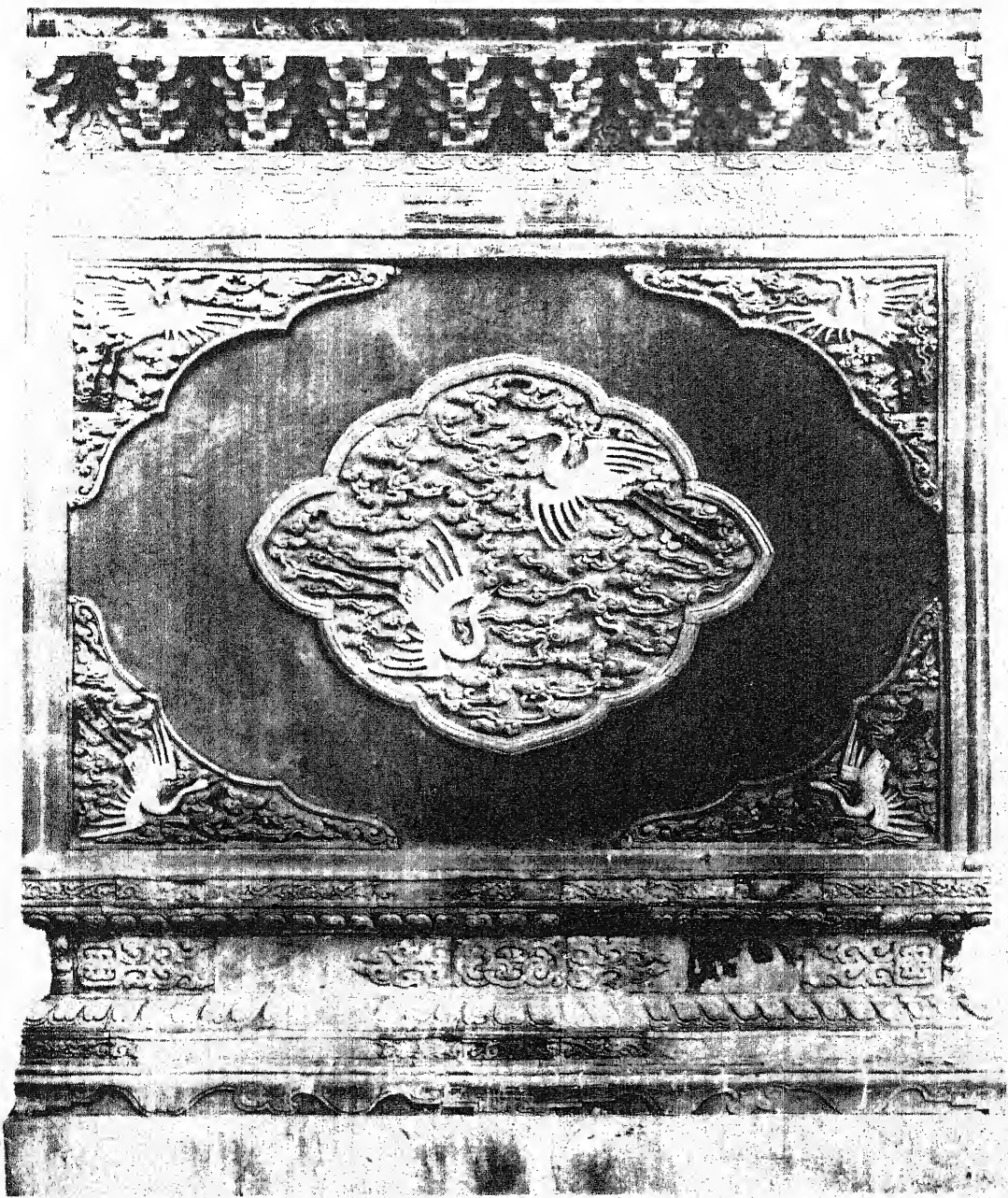




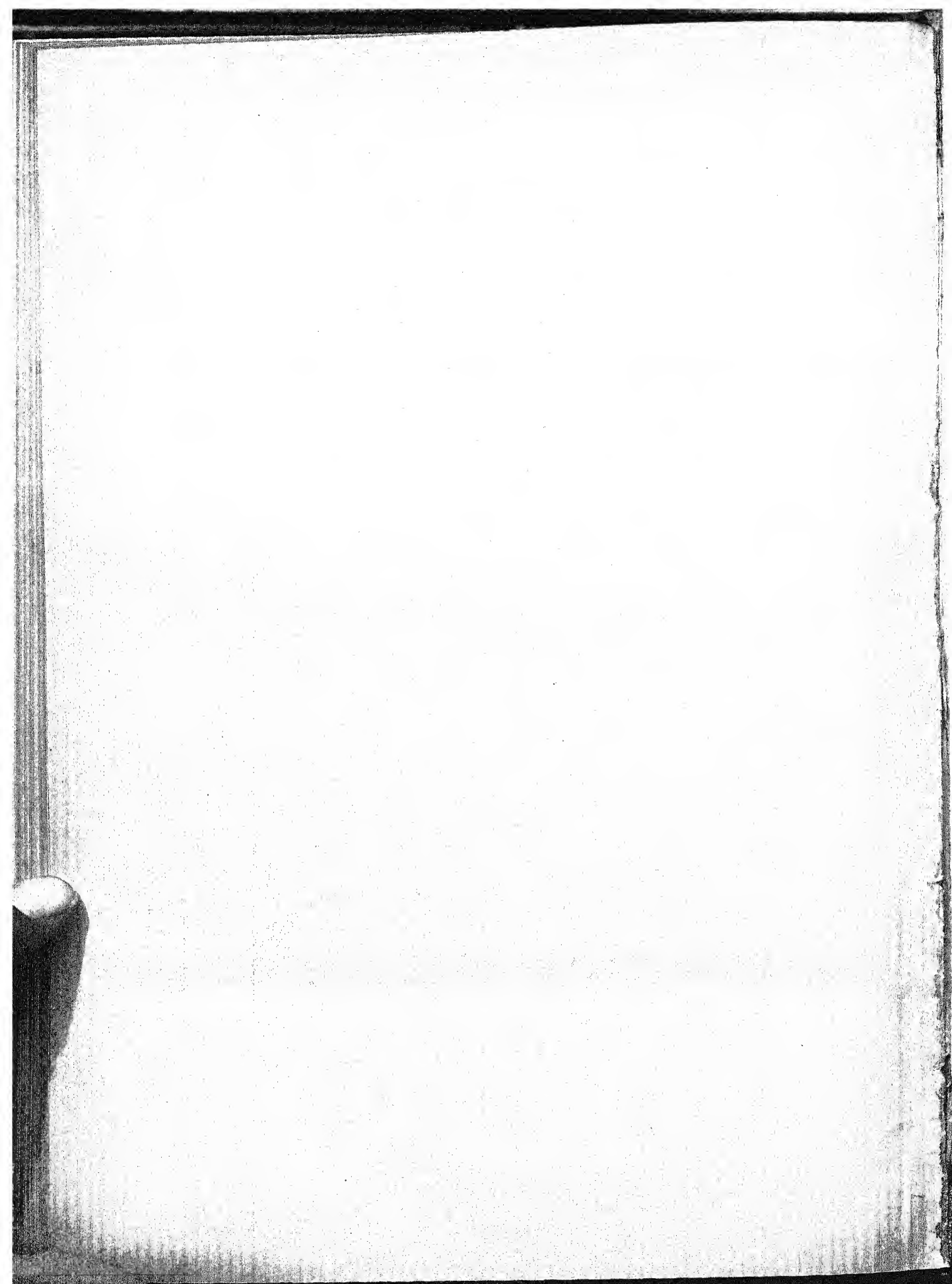


165. Spirit way, at rear of Pao Ho Tien, opposite the main entrance to the Ch'ien Ch'ing palace. Ming dynasty carving.



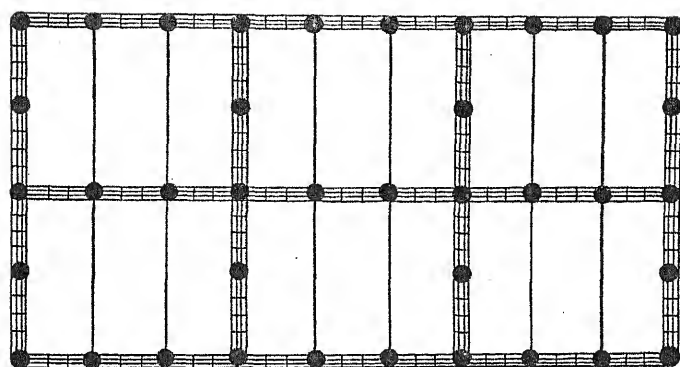


166. Screen of glazed ware, called the "Stork Screen," inside of the gateway of the Ying Hua Tien of the Palace.

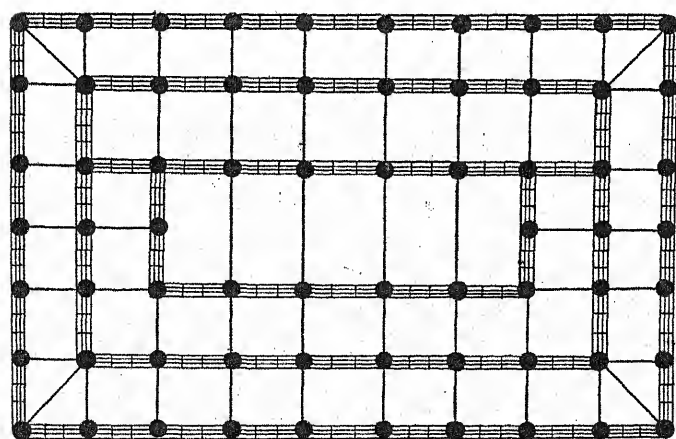




殿閣地盤分槽等第十



大木作制度圖樣下  
殿閣地盤分槽等第十

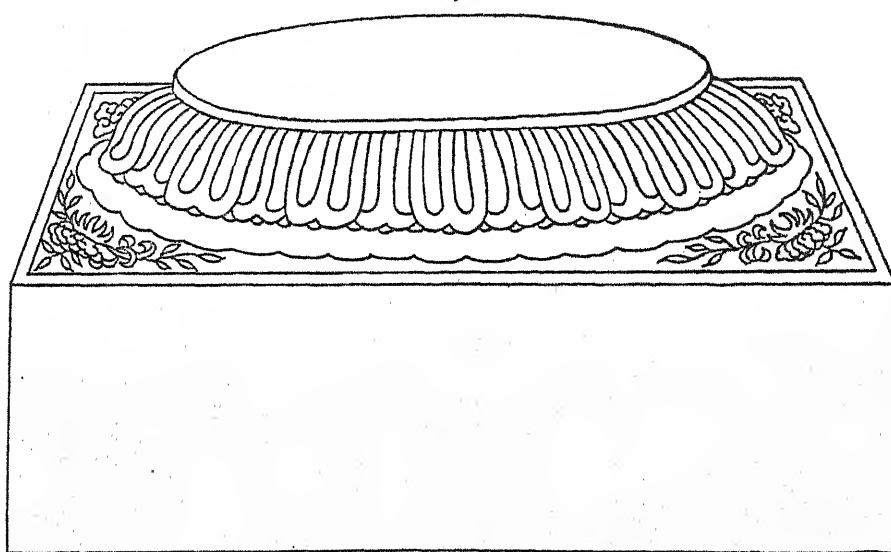


殿閣地盤殿身七間副階周市  
各兩架椽身內金箱斗底槽

167. Photograph of illustration in Ying Tsao Fa Shih, showing location of bases of pillars.



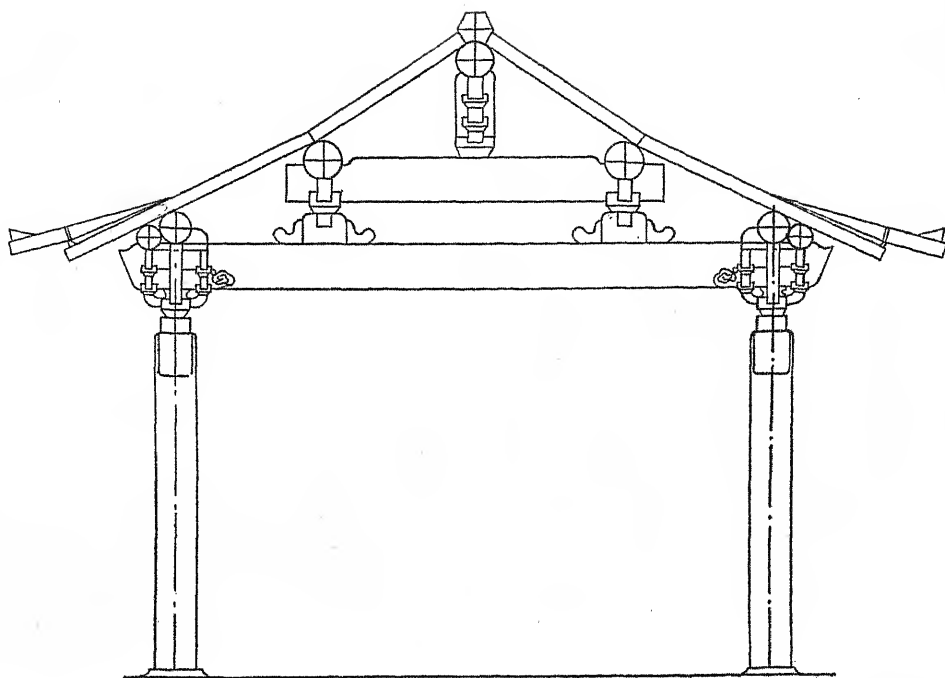
寶蓮華



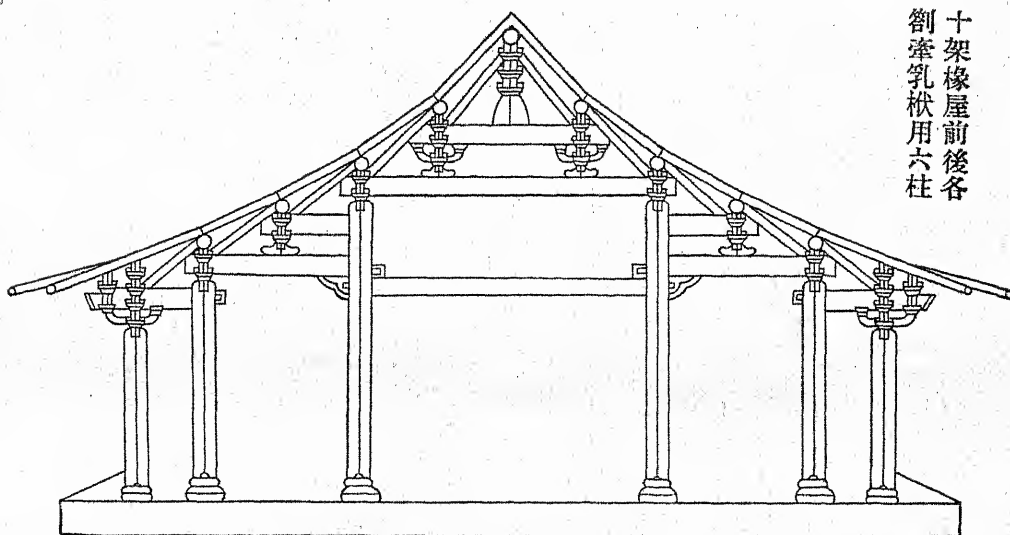
168. Photograph of illustration in Ying Tsao Fa Shih showing stone base of wooden pillar.





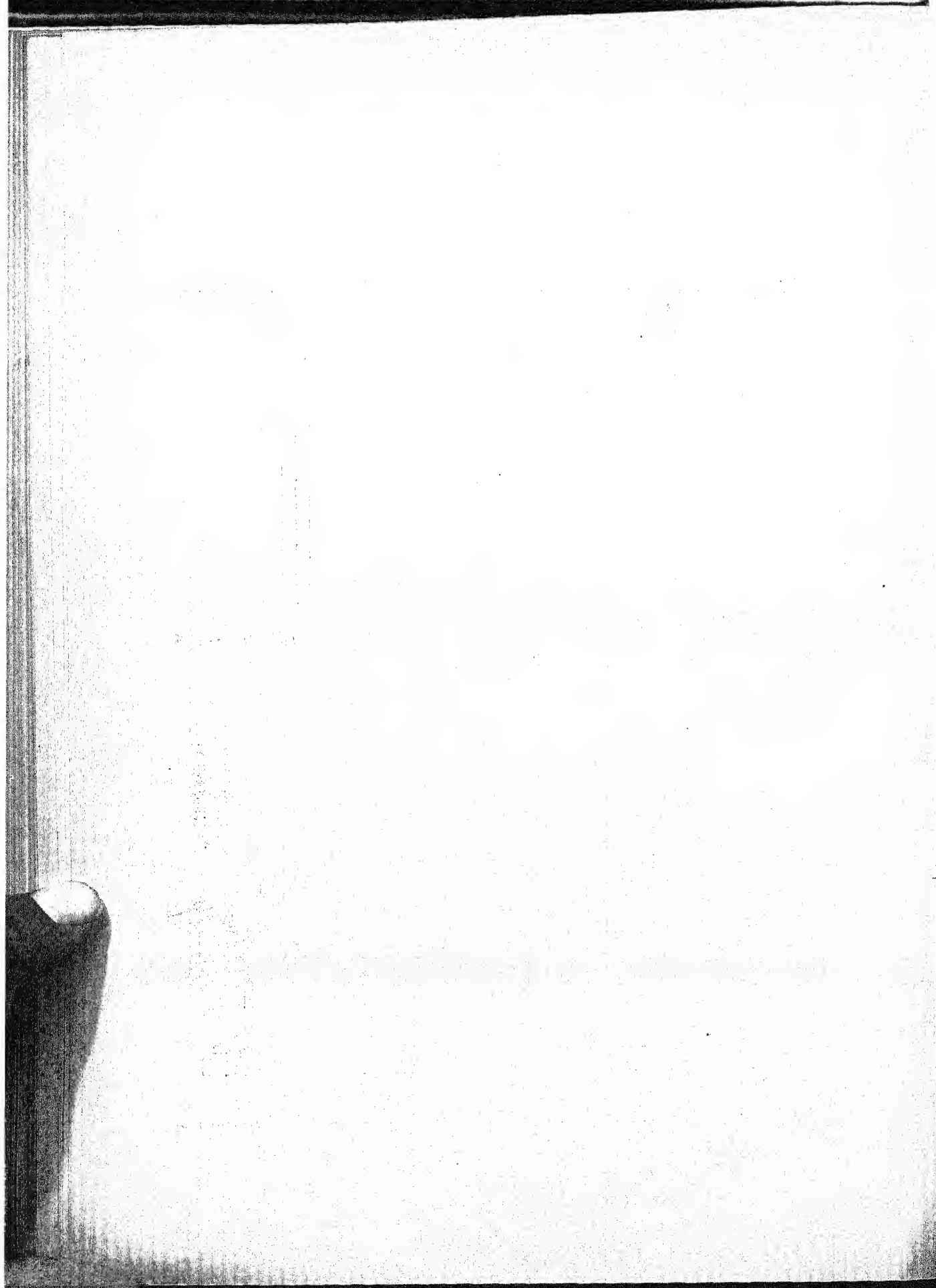


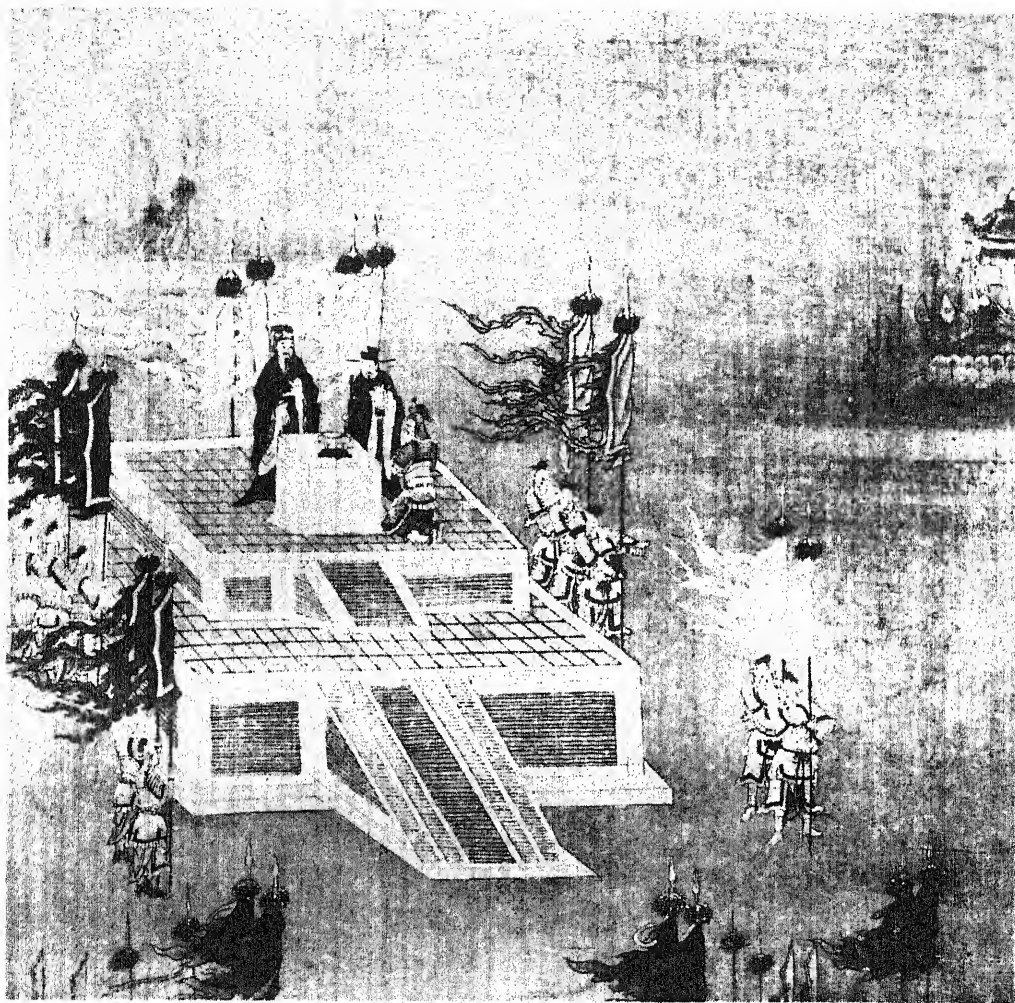
169. Photograph of illustration in Ying Tsao Fa Shih showing use of pillars and roof beams.



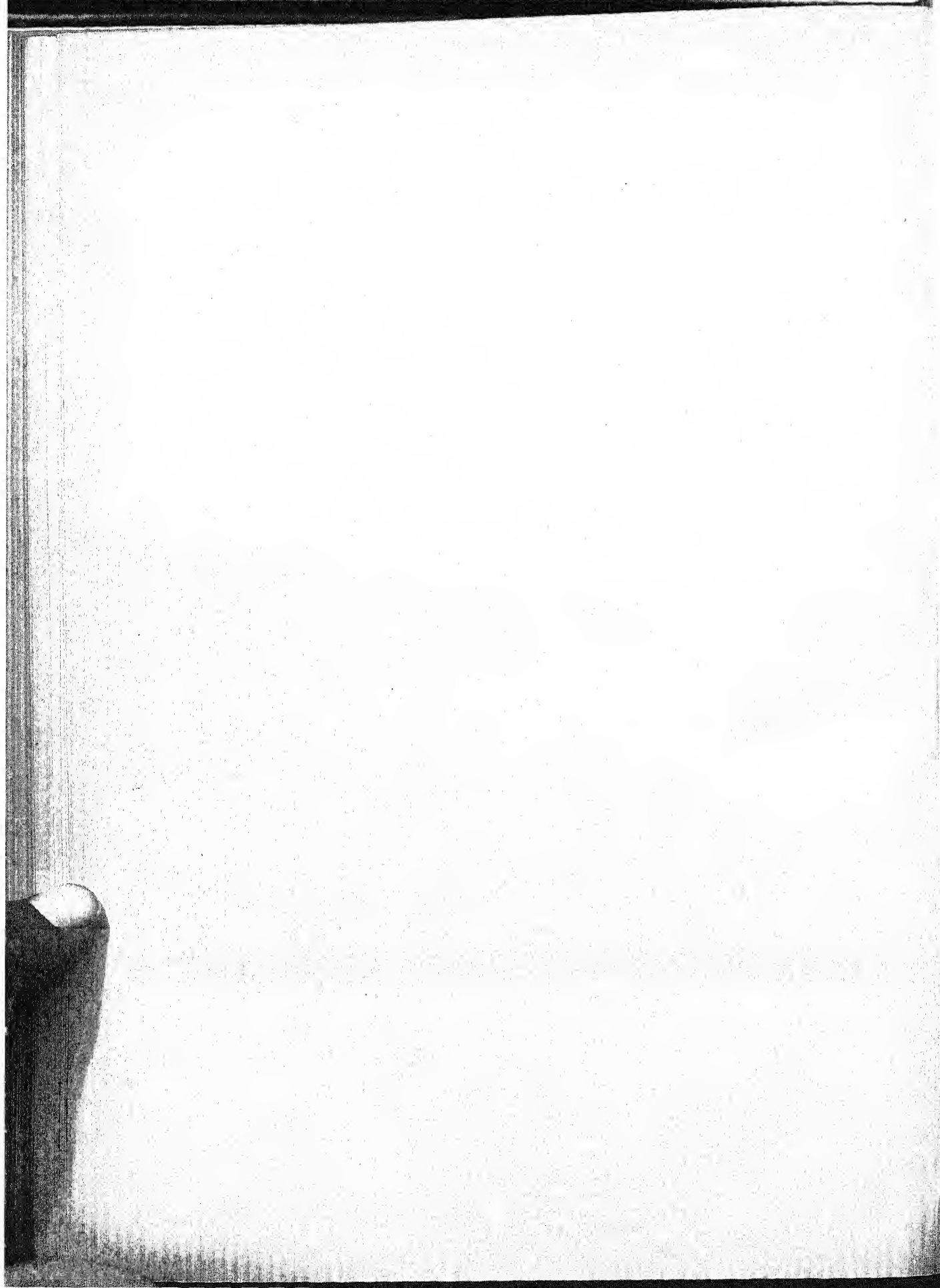
十架橡屋前後各  
割牽乳枋用六柱

170. Photograph of illustration in Ying Tsao Fa Shih showing use of pillars and roof beams.





171. Platform erected by Kao Tsu, founder of the Han dynasty, in honor of Han Hsin at Han Chung. From a painting by Chang Mêng-chin, Ming dynasty, in the author's collection.

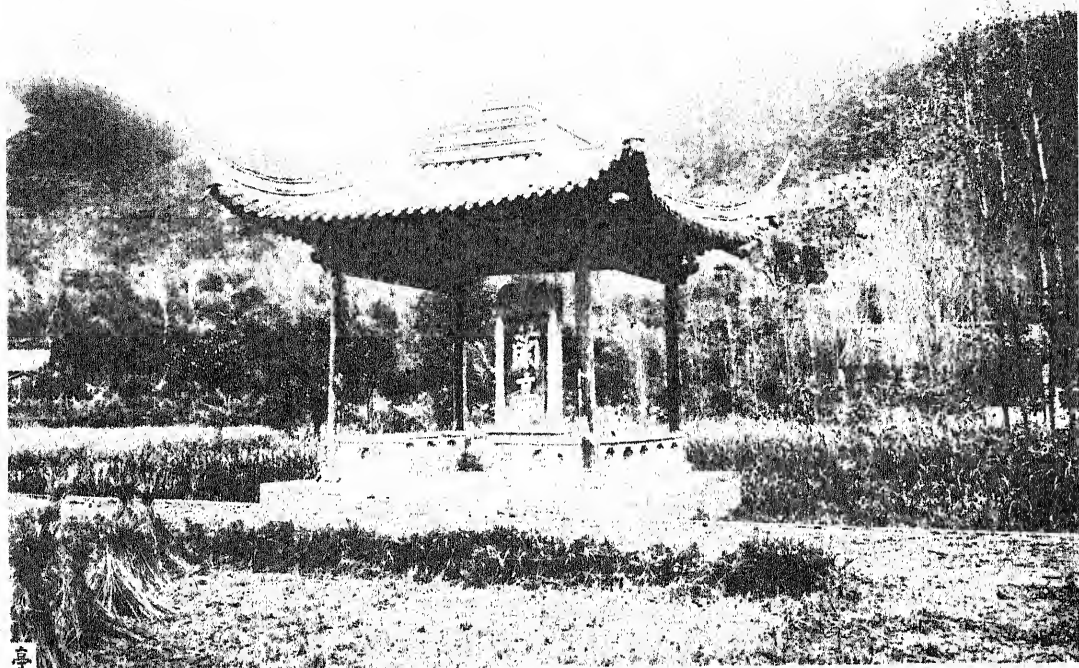




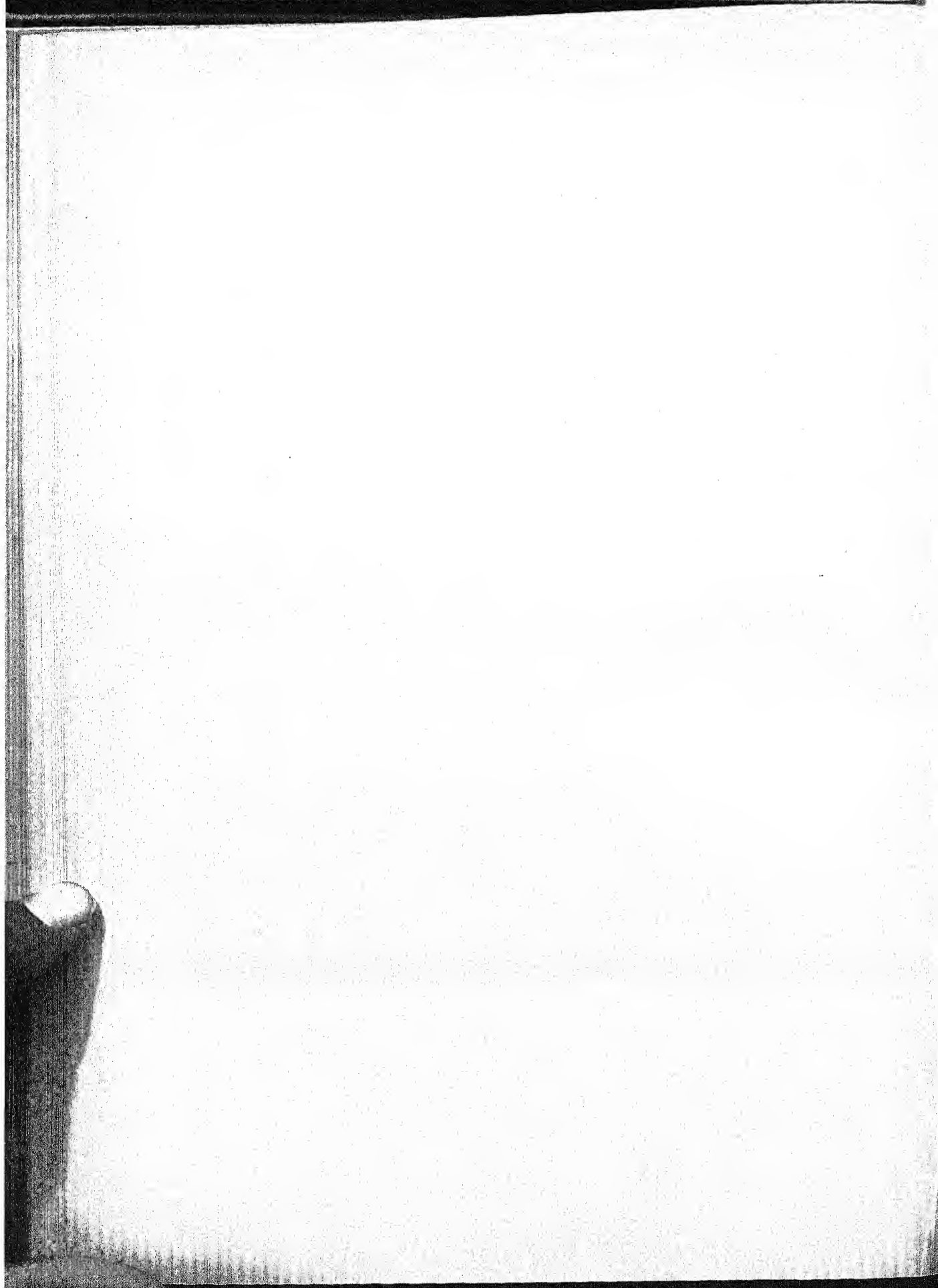


172. Wang Ssü T'ai, in Shan-chou. From a painting by Chang Mêng-chin, Ming dynasty, in the author's collection.

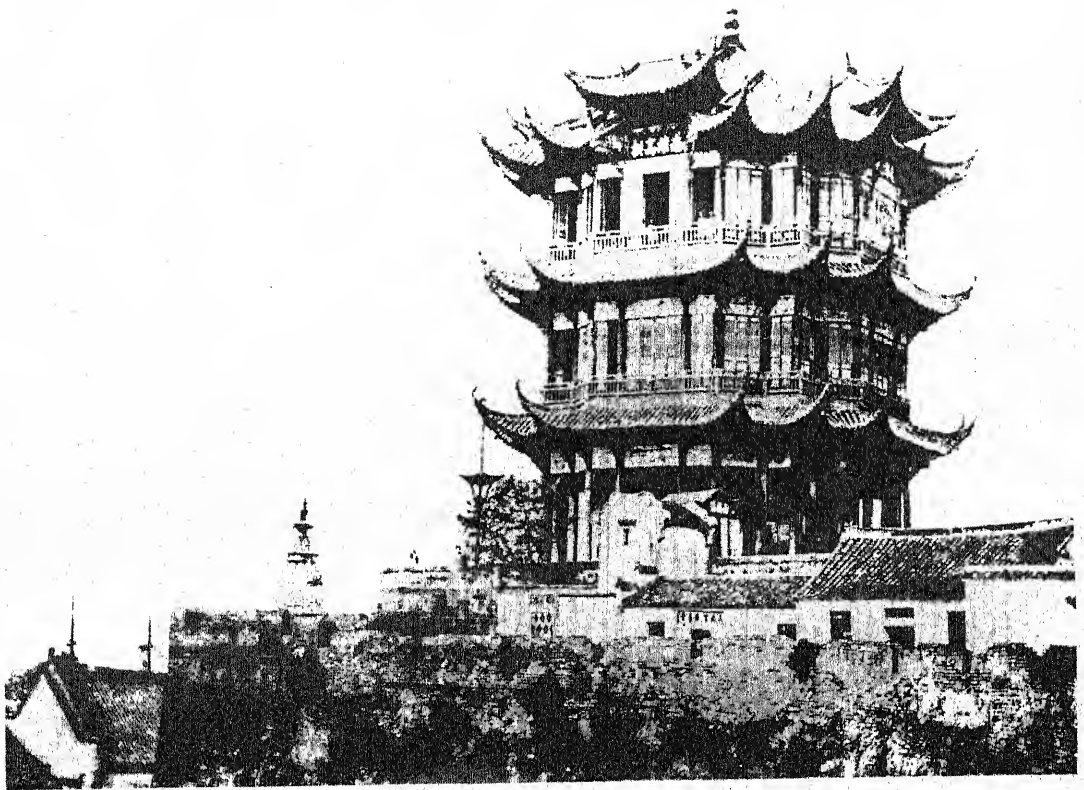




173. Lan T'ing, the famous pavilion situated about nine miles southwest of the city of Shao-hsing, Chekiang province.

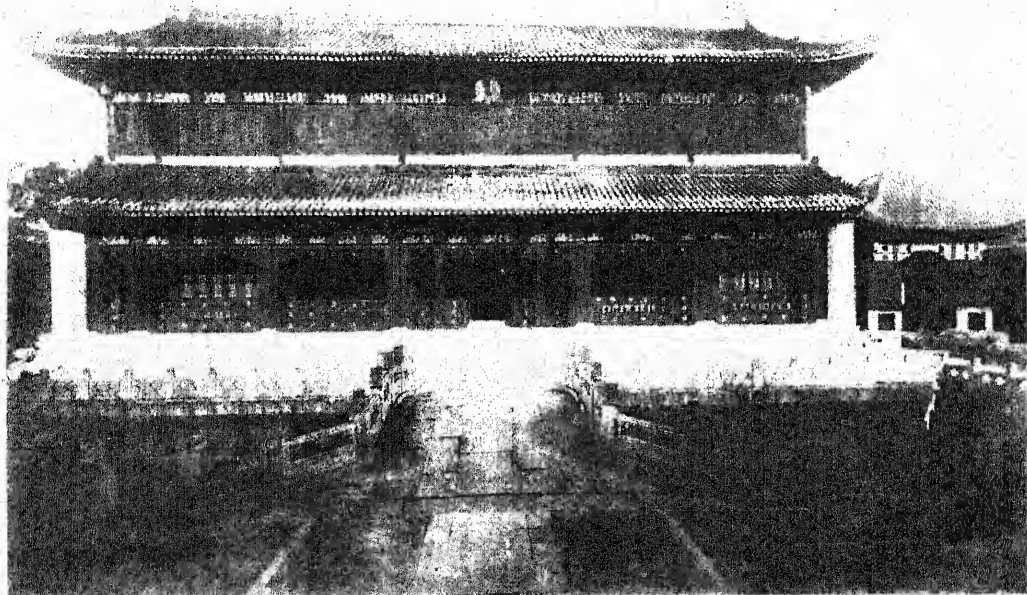






174. A side view of the Huang Ho Lou as it appeared before it was destroyed by fire in 1884.

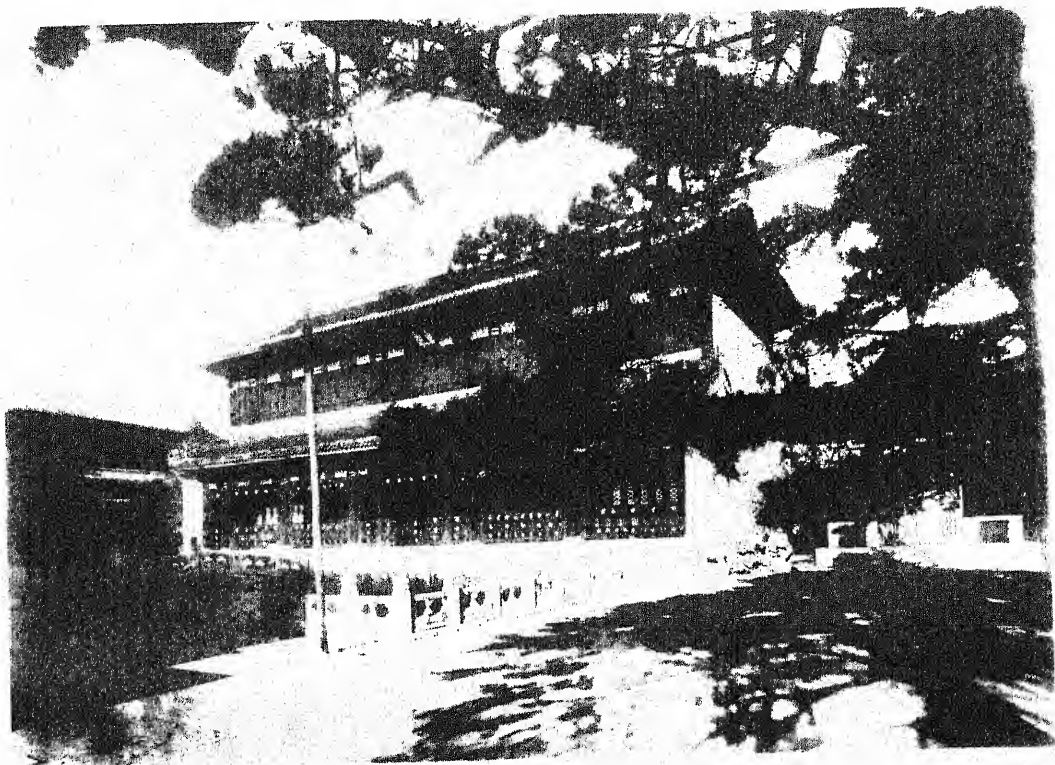




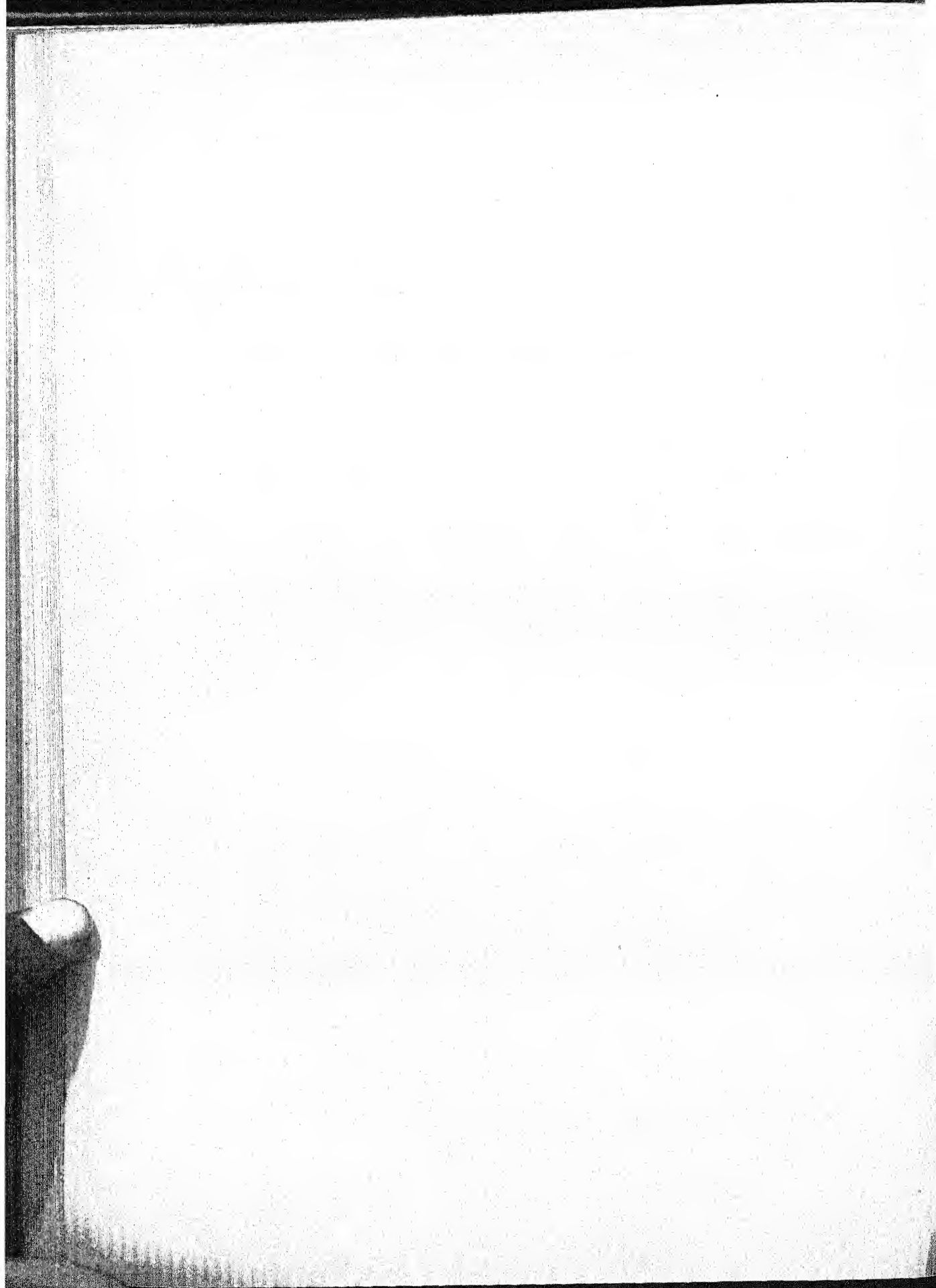
175a. Wên Yüan Ko, the Library of the Emperor Ch'ien Lung, inside of Tung Hua Môn, of the Old Palace. Front view.







175b. Wên Yüan Ko. Side view.



## VIII

### FURNITURE

An ancient table—Table and chair—Found in paintings—Development in Ming dynasty—Cupboards—Type of wood—Lacquered furniture—Chiffoniers—Screens—Lacquer—Carving.

The earliest piece of Chinese furniture of which we have any knowledge is a bronze table (*chin*). This had no legs, its four solid sides rested on the ground. There was another form of low sacrificial table called *wan-tsu* which had four legs. According to the *San Ts'ai T'u Hui* this was the type used by the pre-historic Emperor Shun. I have a replica of such a table in earthenware with Han dynasty glaze (Fig. 176 a.). Since there were baskets, trays and stands made of wood or bamboo which are described in the *K'ao Kung Chi* as having been used contemporaneously with the bronze tables in sacrificial ceremonies it is not unreasonable to suppose that such a pattern of a table as has been preserved to our day in bronze was also made in the cheaper medium of wood. It is therefore probable that low tables were the earliest wooden furniture used in China. The first chairs were introduced during the reign of Ling Ti, A.D. 168-187, of the Later Han dynasty and were known as *hu ch'uang*, or barbarian couches. They were made either of wood or bamboo. Daily life in early China was simple and unostentatious; display in dress and luxury in providing bronze utensils was reserved for ceremonial occasions. The bronze furniture of early Greece damascened with gold and silver or the couches and tables of the Assyrians inlaid with ivory and precious metals would not have been tolerated in ancient China. The conscience of the people was opposed to all personal luxury and even to bodily comfort, both of which were considered demoralizing.

In the picture "Reading" by Wang Ch'i-han are depicted the earliest types of Chinese tables and chairs known to me. There is one oblong low table about ten feet long and four feet wide. It has four legs carved in the shape of the body of a lute with the neck downward. The top of the lute-shaped leg supports a bracket on which the frame of the table rests. The table is covered with a damask so that it is impossible to see the number of widths of board of which it was made. There is a second table in the picture which is the height of a lady's sewing-table. Judging from the figure of the man sitting between these two tables they are both about eighteen inches high. The chair on which another man sits resembles in shape a modern canvas folding chair with arms. The style of this furniture is simple and severe. Behind the tables and chair stands a large

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three-leaved screen more than twice as high as the man who stands beside it. This screen has a wide wooden frame and the panels are of silk. The ends of the screen stand in broad foot-rests. Such screens began to come into use also during the Han dynasty though Lu Fa-yen in his comment on the Ming T'ang Wei section of the Li Chi claims that the fu-yi in front of which the emperor stood in the Chou dynasty is the same as the later p'ing-fêng or screen. The screen in this picture of Wang Ch'i-han must have been one of the most beautiful art objects conceivable to a T'ang artist, for its panels consisted of landscape pictures in the style of Wang Wei.

At present we are dependent wholly upon extant paintings for traces of the development of the styles of furniture. Judging from the Sung dynasty picture, Yen Yo T'u, of a musical performance in the T'ang dynasty many styles of table had been developed by the time of the Emperor Ming Huang, A.D. 713-756 (Fig. 176b.). Some were as high as modern tables, though others were still made after the ancient pattern where persons sat by the side of the table on the ground. In the Palace Museum is a Sung dynasty picture of a feasting scene attributed to the emperor Hui Tsung in which there is a large low table with individual dishes for each guest. This painting is known as the Wên Hui T'u. Judging from the seats for guests this table must have been about twelve feet long and eight feet wide but not more than two feet high. Its legs are decorated with carving.

The greatest development of artistic furniture took place in the Ming dynasty, about two centuries earlier than it occurred in Europe. New designs for tables, chairs, stools, cupboards and étagères were made for the imperial palace and for the homes of the wealthy. Examples of such articles are now preserved in the Palace Museum. In my own collection I have a beautiful Ming table 3 ft. 8 in. by 2 ft. 3½ in. and 2 ft. 9½ in. in height (See Fig. 176c.). The four legs are shaped with sigmoid curves (niu t'ui) and are gracefully carved with climbing vines. The horizontal top of the table is removable from the frame and the tops of the legs are joined by an extension of the same type of carving. The legs on the shorter side are joined together at the base by a brace. The top of the table is of redwood and is enclosed in a narrow frame of cherry wood which sets into the frame supporting the legs. The outer frame is made of blackwood as are the legs. Also in my collection is a Ming lute-table (ch'in cho) with lacquered face and with frame and legs of blackwood carved like bamboo (See Fig. 177.). Many of the throne chairs in the Palace (Figs. 178, 179.) of which there are more than one hundred were made in the Ming dynasty and it is probable that practically all of the present standard types of furniture were first made at that time. The Palace Museum contains almost all of the Ming dynasty furniture that has been preserved. The most elegant single piece of Ch'ing dynasty furniture that I have seen is the ebony couch (wu mu ch'uang) in the collection of Mr. Kuo Shih-wu, Peiping (Fig. 180.). It is worthy of comparison with the Bureau du Roi in the Louvre. This came from the collection of Mr. Yang Li-shan which was dispersed in 1900. Yang in turn had secured it from one of the Princes.



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The couch is two feet high, eight feet long and five feet deep. The framework is of solid pieces of ebony (wu mu) that on the front being six inches wide and from three to six inches in height. The surface of the wood is highly polished and when rubbed with the hand feels like the surface of jade. In the panels of the framework on three sides are nine porcelain plaques of the Yung Chên period with flower decorations, two each on the right and left hand sides, one tall plaque in the center at the back with two on each side. Such movable couches are made in the general style of the warming k'ang of Northern China and are designed for use in formal reception rooms. The usual arrangement is to place the couch in a central position in the room and if possible have it face southwards. On either side in front of it are two large chairs separated by a teapoy.

Cupboards or ambries (kuei) were articles for use in private rooms. The earliest reference to a cupboard is found in the "Book of History" where it is stated that the King of Shang "placed the tablets in a metal-bound cupboard" after a ceremony of divination. Such cupboards were used for the storage of any valuable articles and were usually placed in bed-rooms. Stein found wooden cupboards or chests both in the Niya and Lou-lan sites. The Niya cupboard had carved legs and at Lou-lan a leg was found which was lathe-turned. In the Palace Museum there are a few blackwood cupboards of the Ming dynasty with four carved doors, two smaller above and two larger below. There are also some Ming lacquered cupboards but the majority of all the cupboards found in the Palace were made during the Ch'ien Lung period in the Tsao Pan Ch'u by workmen who were specially selected. Cabinets or étagères with shelves and drawers for holding books or works of art came into use among the wealthy during the latter part of the Ming dynasty and became popular during the Ch'ien Lung period. They were made of hardwood in various sizes with or without small doors for each division. Some of them are superb examples of the art of carving. The objects set in such cabinets are usually placed on carved stands which are made to suit the shape of the object which they support. Some of these stands are of wonderful workmanship. One of the best examples is a stand in the special exhibition of porcelains formerly exhibited in the Ching Yang Kung of the Palace Museum. It bears a facsimile of the seal of An I-chou around which is incised an inscription by the Emperor Ch'ien Lung.

The influence of Chinese styles of furniture spread to Europe in the early part of the eighteenth century and in the rococo style of Meissonier became almost unrecognizable. He had evidently been inspired by the illustrations in Du Halde's "General History of China" which was published in Paris in 1735 and a translation of it into English the following year. Cabinet makers in England, among whom was Thomas Chippendale, were carried away by the new craze. In 1754 Chippendale published "The Gentleman and Cabinet-maker's Director", "Being a large collection of the most elegant and useful designs of Household Furniture in the Gothic, Chinese and Modern Taste." It contained one hundred and sixty copper-plates "neatly designed, calculated to improve and refine the present taste." In a study of the life of Chippendale by Oliver Brackett

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it is said that "monstrous designs for furniture of almost pathetic incongruity and loaded with ridiculous ornament were presented to a bewildered world. The Chinese decoration at Claydon still exists to show to what lengths of licentious extravagance this kind of folly could be carried." After the third edition of "The Director" the popularity of this bastard style waned and Chippendale was not slow in abandoning it.

The most highly prized wood for making furniture is that of several varieties of blackwood from trees of the *dalbergia* family, called *tzŭ-t'an*. This wood is imported from Annam and from the Philippine Islands but it is also occasionally found in Kwangsi province. When first cut it has a reddish appearance which turns purplish as the wood seasons and for this reason the Chinese call it *tzŭ-t'an*, i.e. *dalbergia purpura*. It is a very hard, close-grained wood and takes a fine polish. Rosewood, *hua-li mu*, is a variety of *dalbergia* trees less valuable than *tzŭ-t'an* and therefore more commonly found in furniture (Fig. 181.). Any article made of either of these two woods is considered of good quality. Imitations of rosewood are made of many qualities of hardwood (*ying mu*). A valuable wood for making smaller toilet articles and book-cases in Persian cedar (*nan mu*). It is a close-grained yellowish brown wood and is very fragrant. Trees of this wood grow to a large size. The pillars in the Yung Lo Memorial Temple at the Ming Tombs and in many of the Peiping palaces are of *nan mu*. A curious variety of this wood is found in Ssŭ-ch'uan province and is called *tou-pai nan mu*. The grain of this variety is irregular and forms curious shapes which suggest various figures. It is said in the "Ko Ku Yao Lun" that Ho Shih-hsün of Hsü-chou had a table top of this variegated wood from Ssŭ-ch'uan in which were designs of grape vines. Such suggestive figurings in wood grains of any variety are highly prized in the same way as similar designs in stone conformations which are used for decorative panels. Bamboo has been extensively used for making furniture for summer use in the northern part of the country or for common use where the weather is mild all the year round. There are many varieties, such as the square-shaped thorny bamboo of Ssŭ-ch'uan province (*tz'ŭ chu*) and the spotted bamboo (*hsüeh chu*) of Kwangsi province. This wood takes a high polish and lends itself to graceful carvings of inscriptions or of landscape scenes. Pictorial designs may be incised with almost as delicate lines as are found in paintings. Camphor wood (*chang-nao mu*) is used for making cupboards and boxes for clothes and also for making chairs and tables. That most commonly used is a light brownish red variety. Catalpa wood (*ch'iu mu*) is also used for similar purposes. The wood in general use for furniture making is, however, some variety of the common pine (*shan mu*). It is easily cut or sawed, is durable and its better varieties are close-grained. It gives a good receptive surface for lacquering.

Lacquered furniture is highly prized and was in use before hard blackwood and redwood were introduced into China in the wake of the conquest of Annam. Lacquer was known in early China and was used to cover both bronze and wood. Wonderful lacquer boxes have recently been discovered in the Piao Chung graves east of Loyang

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which antedate the one found by Japanese in an old grave on the Ta-t'ung river, Chosen. One of these boxes (Fig. 182.) is in the shape of a lien and was used for holding mirrors. It is  $9\frac{3}{4}$  inches in outer diameter and 5 inches high to edge of top. The bronze handles are richly ornamented and there are bronze bands around the box. Specimens of Han dynasty bronzes carved with black lacquer are frequently seen. From the "Ko Ku Yao Lun" we learn that during the Yüan dynasty carved furniture made at Kashing (Chia-hsing) in Chekiang province was covered with yellow lacquer. It also narrates that during the first years of the first emperor of the Ming dynasty in the 14th century the property of a Soochow man, Shên Wan-san, was confiscated. Among the things obtained were lacquer benches, chairs and tables beautifully carved and covered with red lacquer. Mother-of-pearl decorations were set into the lacquer. There were also inlays of brass and silver wire (lo-tien) woven into beautiful designs. During the Ming dynasty and especially in the reign of Hsüan Tê (1426-36) all kinds of lacquer furniture were made, including beds, cupboards, clothes boxes, tables, chairs, stools, lantern-stands, screens and toilet boxes (Fig. 183.). This manufacture was continued by the Ch'ing dynasty and carried to its highest excellence during the reign of Ch'ien Lung in the 18th century when many lacquer objects of the best workmanship were made in the imperial atelier, Tsao Pan Ch'u. This 18th century period in Chinese furniture was the most notable in China as in Europe. Household furniture which had previously been the privilege of the great came into more general use. The prosperity of the fertile provinces of central and southern China brought higher standards of living into the whole country.

Chiffoniers or commodes were made in the Ch'ien Lung period at about the same time they were introduced into France by Boulle (See Fig. 184.). Whether the Chinese patterned from the French or the French from the Chinese I have not been able to determine but in view of the great influence upon Europe of furniture patterns from China I am inclined to believe that these commodes were first made in China. Here they never came into general use on account of the custom of eating in the living room and of having no one room set aside as a dining-room.

Mention has been made in a preceding paragraph of the early use of decorative screens. These have been made in a great variety of shapes and sizes. The screen which I have already mentioned as being shown in the scroll "Reading" had only three panels but some of the lacquer screens of the Ch'ien Lung period have twelve, ten large ones and two smaller ones at the ends. After the introduction of blackwood and rosewood the frames of screens were often made of these hardwoods which in Ceylon are known as calamander or coromandel, this being the general name for the wood of several trees of the ebony family (Fig. 185.). In this way large Chinese screens have come to be generally known in Europe as coromandel screens. Frequently the panels are of solid wood in which are inlaid carvings of vases, landscape scenes or mythical figures fashioned from lapis lazuli, jadeite, agate, cornelian and other stones. Sometimes panels

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are made of wood deeply carved with figures or scenes and again they are inlaid with marquetry. In other screens the panels are of k'o-ssü or embroidery. Lacquered screens with inlays of mother-of-pearl are found more frequently than any other variety (Fig. 186.).

### Lacquer

Painted lacquer (hua ch'i) is now chiefly produced in Canton and Foochow, while carved lacquer (tiao ch'i) is made in Peiping, but none of the present-day products equal those of the Ming or those of the early years of the Ch'ing dynasty. "The Collection of Artistic Rarities (Ch'ing Pi Ts'ang)" written by Chang Ying-wên and published by his son in 1595 refers to the carved lacquer made in the reign of Yung Lo (1403-24) in the Kuo Yüan Ch'ang and of that made in the reign of Hsüan Tê (1426-36) as rivalling that of the Sung workers. He describes these wares as of thin body, the lacquer being dotted with gold spots and sometimes inlaid with beaten gold and silver. We know that during the Ming dynasty sword rings, perfume receptacles, boxes, ewers, vases, cups and fan frames were among the articles made in lacquer. Cinnabar lacquer (chu ch'i) was most popular but there were other colors such as black (hei ch'i), brown (li sê), golden (chín sê) and silvery white (yin sê). Wood is the usual basis (t'ai) of lacquered articles but sometimes metal (chin t'ai) or clay (ni t'ai) or silk cloth (ssü t'ai) is used. Foochow workmen excel all others in the manufacture of very light lacquer objects with a silk-cloth basis. The Emperor Ch'ien Lung had a great variety of lacquer objects made in the Tsao Pan Ch'u, such as Throne chairs, screens, divans, picture frames, tables and stools and all kinds of small articles for his library and writing table as well as toilet accessories for the use of the palace ladies. Good examples of lacquer wares of the Ming and Ch'ing dynasties may be seen both in the Government Museum and in the Old Palace (Figs. 187-9.). As a rule the Ming dynasty wares are more subdued in their colors than later ones although the carving of the Ch'ien Lung wares is superior to that of the Ming. A special kind of lacquer ware is called tiao t'ien. It is lacquer which has been carved with designs over which other coatings of lacquer have been applied thus producing a smooth surface. The artistic effect of this ware is much better than that of painted lacquer.

### Carving

It is difficult to treat this subject as an isolated group, for it is intimately connected with furniture decoration, architectural decoration, sculpture and even with lacquer and ceramic decorations. It is an ancient art, for in the Chou dynasty the carver, tiao jên, shared honors with the worker in jade, yü jên. It was one of the duties of Chou carvers to provide staffs of office for high commissioners and to decorate them with dragons or tigers according to their respective ranks. They also had charge of the carving of seals



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in which they could show their skill in cutting the inscriptions and also in producing artistic handles for the seals (Fig. 190.). The Chinese have excelled in glyptics. They have developed the art of cutting designs on precious stones, ivory, bone, bamboo, hardwoods, roots, knots, walnuts, peachstones (Figs. 191-199.) to an extent never equalled by any other race except the Japanese who learned their crafts from the mainland. The motives used in carvings always depended upon the substance from which an article was carved. Veins in stones or different colorations suggested appropriate designs to artistic workers as did the natural shapes of roots. Chinese artists have always sought to produce a sense of harmony between the obvious characteristics of the object and their superimposed decoration. This has been accompanied by the desire to produce the largest possible effect in the smallest possible space. The two glyptic artists mentioned by the Ch'ing Pi Ts'ang as worthy of special note both carved diminutives. Chan Ch'êng of the Kao Tsung period (1127-62) of the Southern Sung dynasty could carve palaces, landscapes, figures, animals or birds and flowers on a small piece of bamboo with such delicate lines that his work was considered miraculous. Hsia Pai-yen, who worked during the Hsüan Tê period (1426-36), could carve on an olive stone sixteen frogs each with a distinct type of face or nine dragons or nine egrets. The skill of these two artists has been equalled in recent years by Yü Shih who can engrave more than a thousand characters on a surface of ivory not larger than an inch square (Fig. 200.). The designs followed by artists in their carvings were those which are familiar in paintings and on ceramics. A special collection of ivory carvings has been made by Mr. E. V. Lucas, London. It forms a representative illustration of the excellent work of Chinese carvers.



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### Furniture

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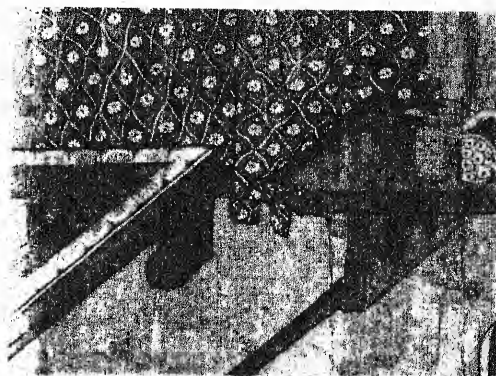
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176a. Pottery table, with four detachable legs. Made of coarse reddish clay, with green iridescent glaze. Length 1 ft. 1  $\frac{1}{4}$  in. Width 9  $\frac{1}{2}$  in. Height 3  $\frac{1}{2}$  in. Formerly belonged to Tuan Fang and now in the author's collection.





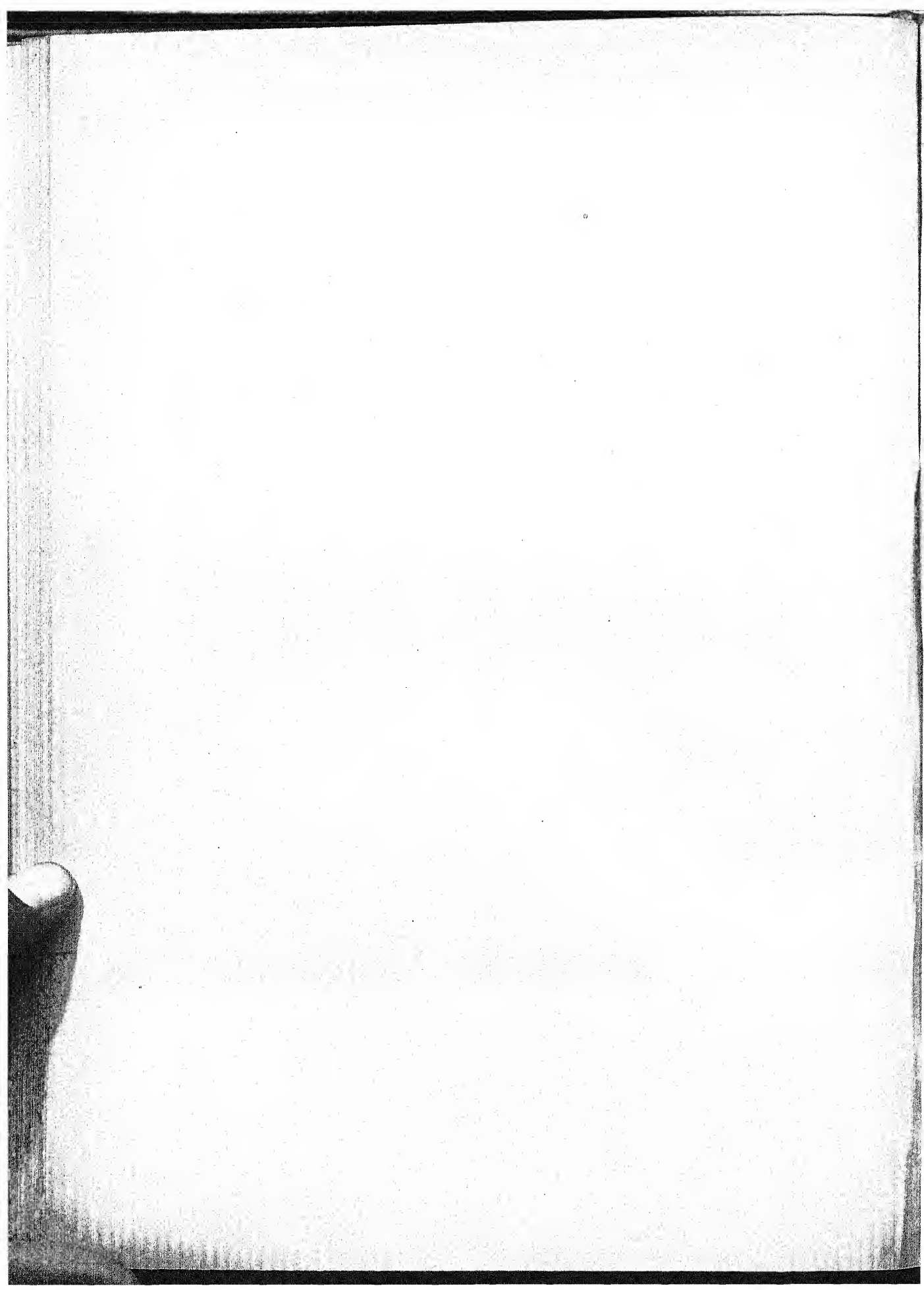
176b. Three tables and corner of a couch taken from the Sung dynasty scroll, Yen Yo T'u, in the author's collection.

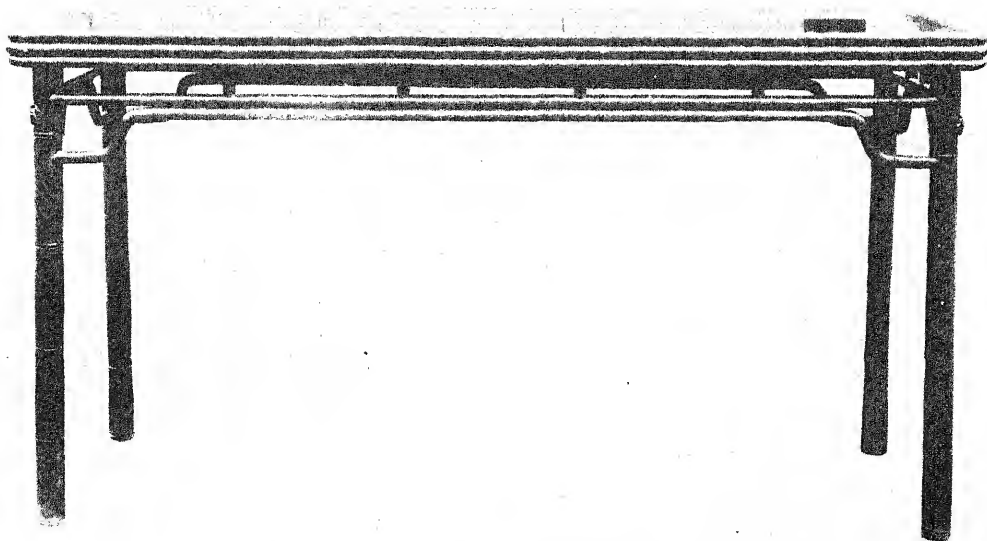






176c. Table. Length 3 ft. 8 in. Width 2 ft. 3 ½ in. Height 2 ft. 9 ½ in. Ming dynasty. In the author's collection.

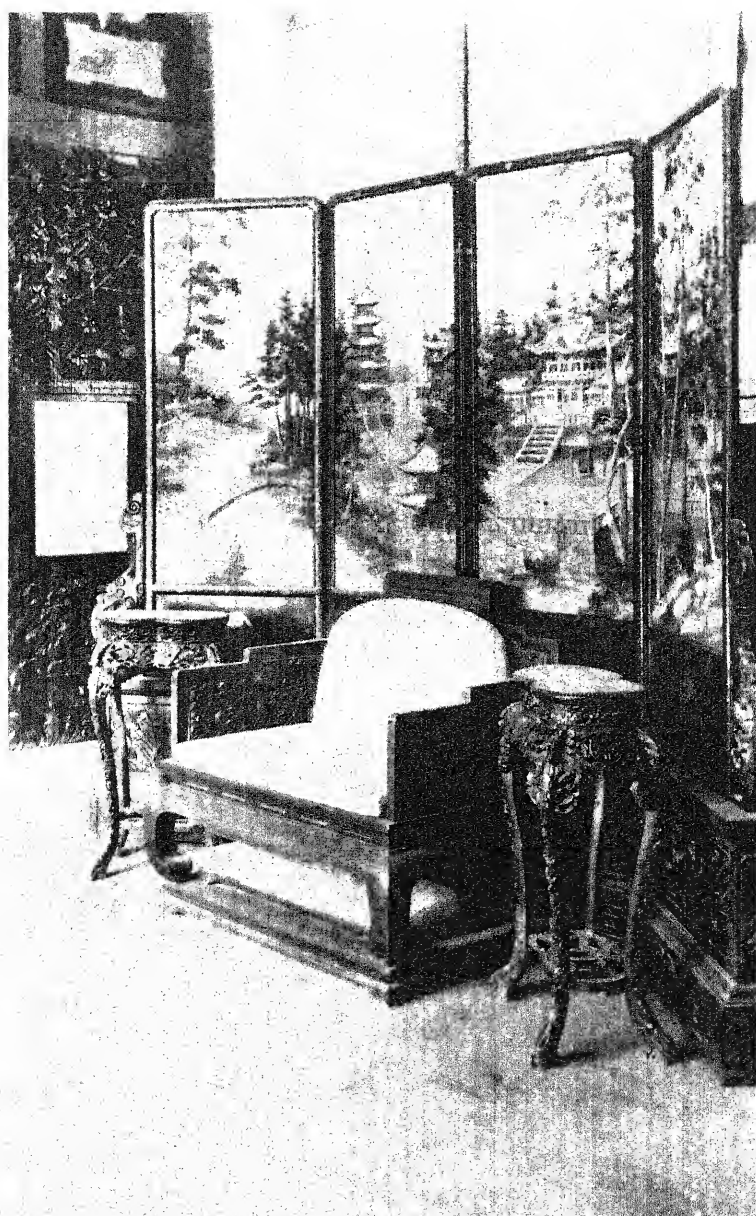




177. Lute-table. Length 5 ft. Width 1 ft. 8 in. Height 2 ft. 9½ in. Ming dynasty.  
In the author's collection.

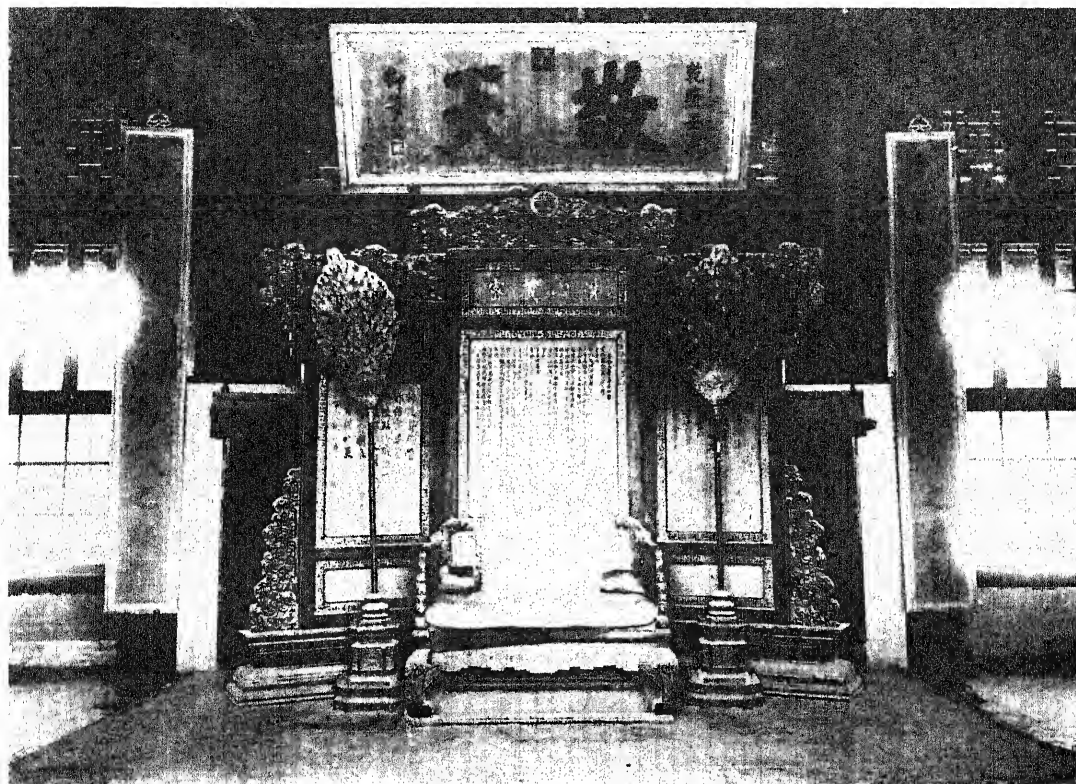






178. Throne chair, in the T'ai Chi Tien, Old Palace Museum, Peiping.

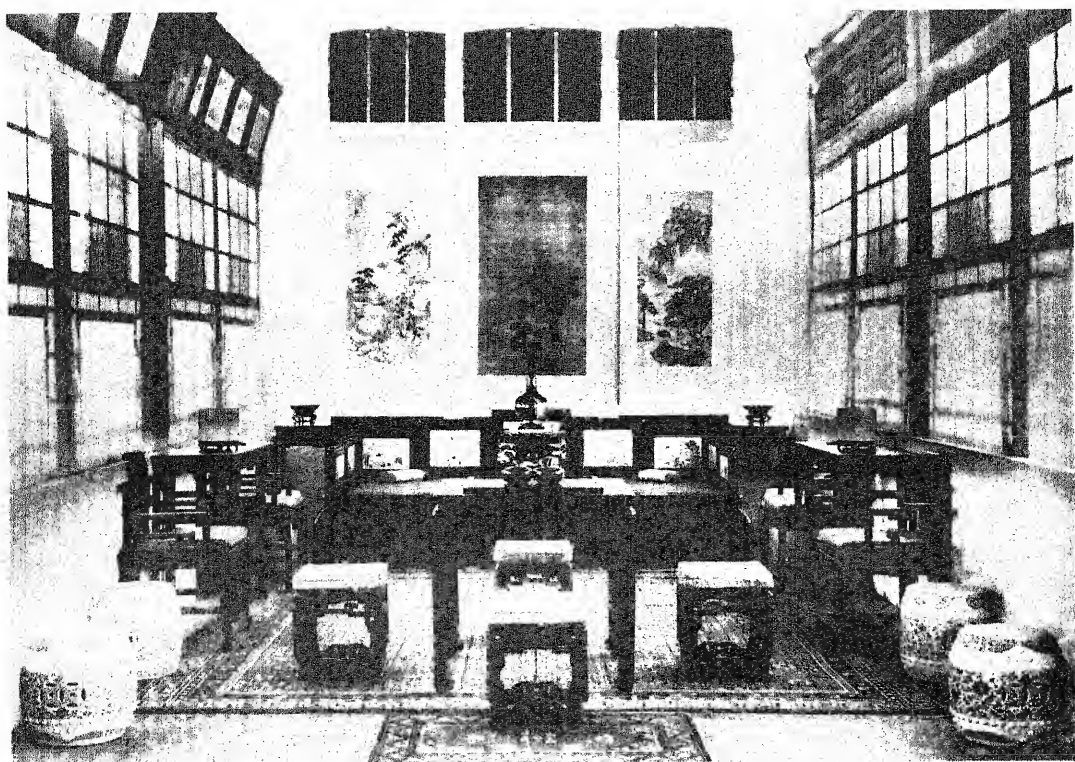




179. Throne chair, in the Hall of Fasting, Chai Kung, Old Palace Museum.

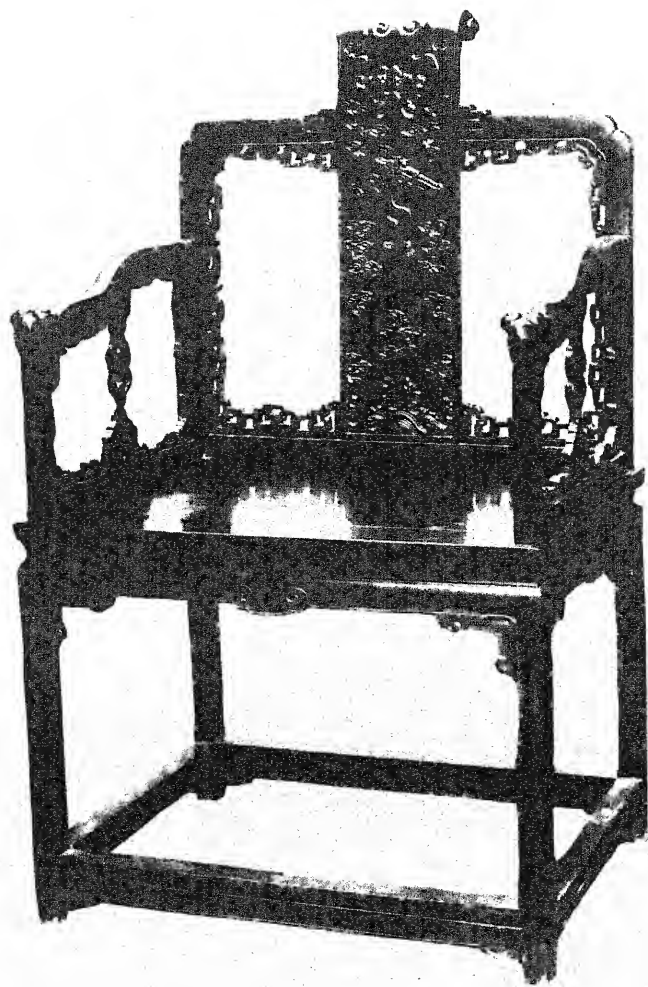






180. Interior of the reception room of Mr. Kuo Pao-ch'ang with the ebony couch (wu mu ch'uang) at the end.

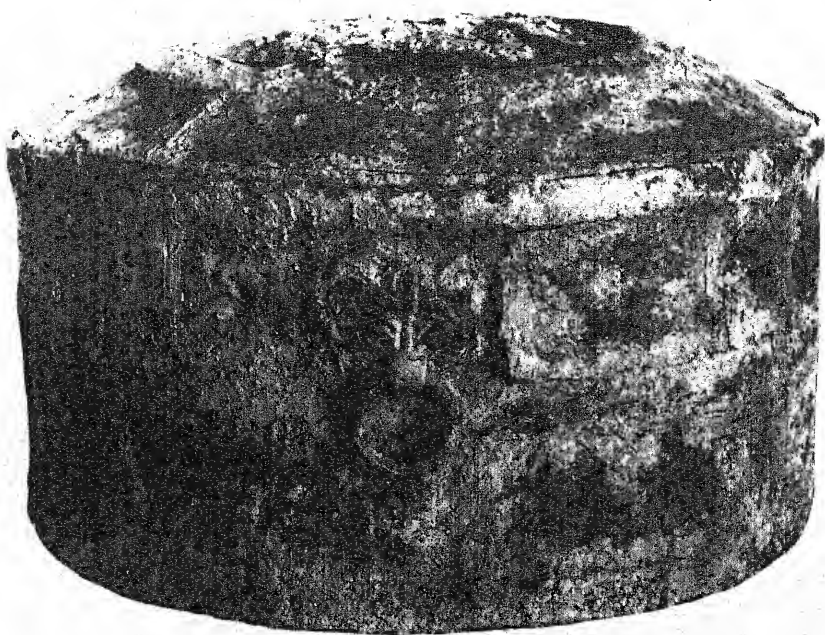




181. Blackwood chair, in the Old Palace. Width of seat 2 ft.

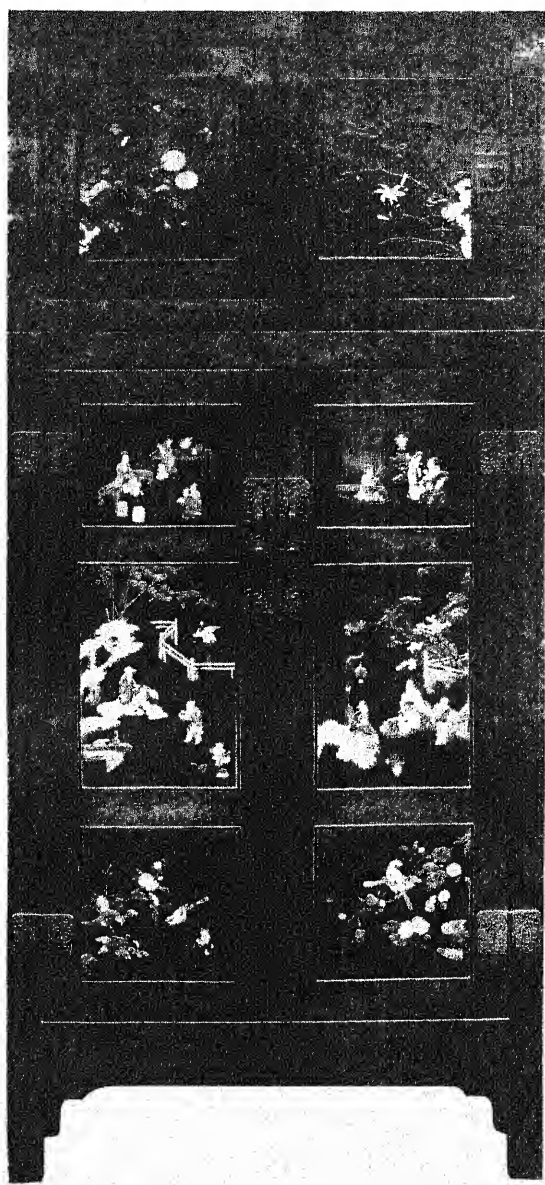






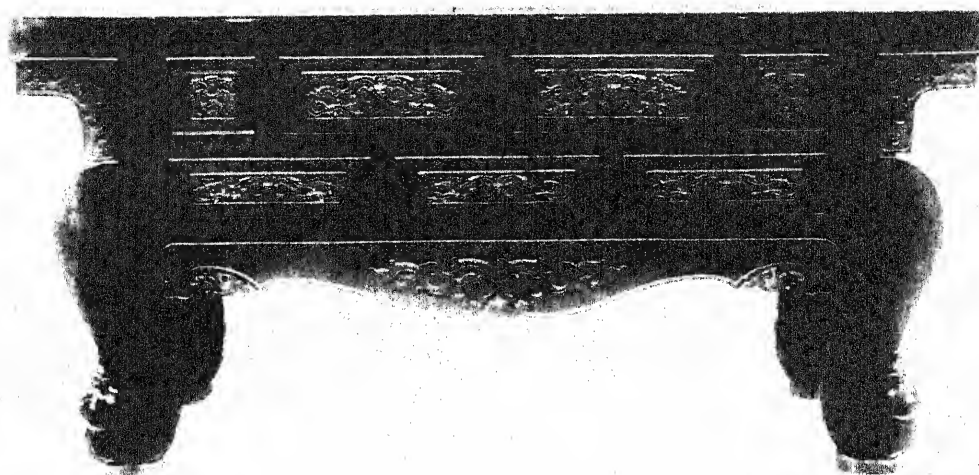
182. Red lacquer circular box, lien, bronze handles and bronze bands, with cover, designed to hold bronze mirror, found in Piao Chung grave at Lo-yang (dated 550 B.C.). Height to edge of top 5". Diam.  $9\frac{3}{4}$ ". In the author's collection.





183. Doors of lacquered cupboard. Height 9 ft. 1 in. Width 4 ft. 1 in. Private collection.

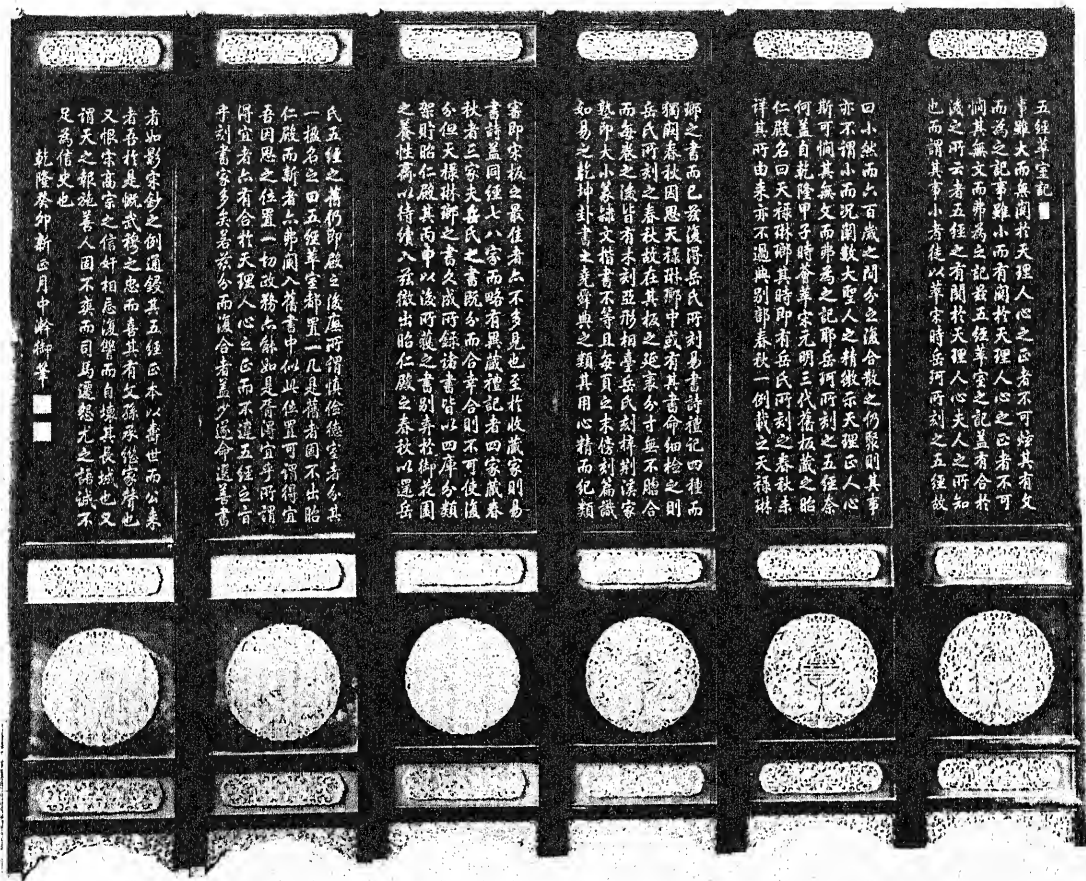




184. Commode, covered with black lacquer. Length 6 ft. 4 in. Width 2 ft. 1 $\frac{1}{4}$  in.  
Height 3 ft. 1 $\frac{1}{2}$  in. Ch'ien Lung period. In the author's collection.

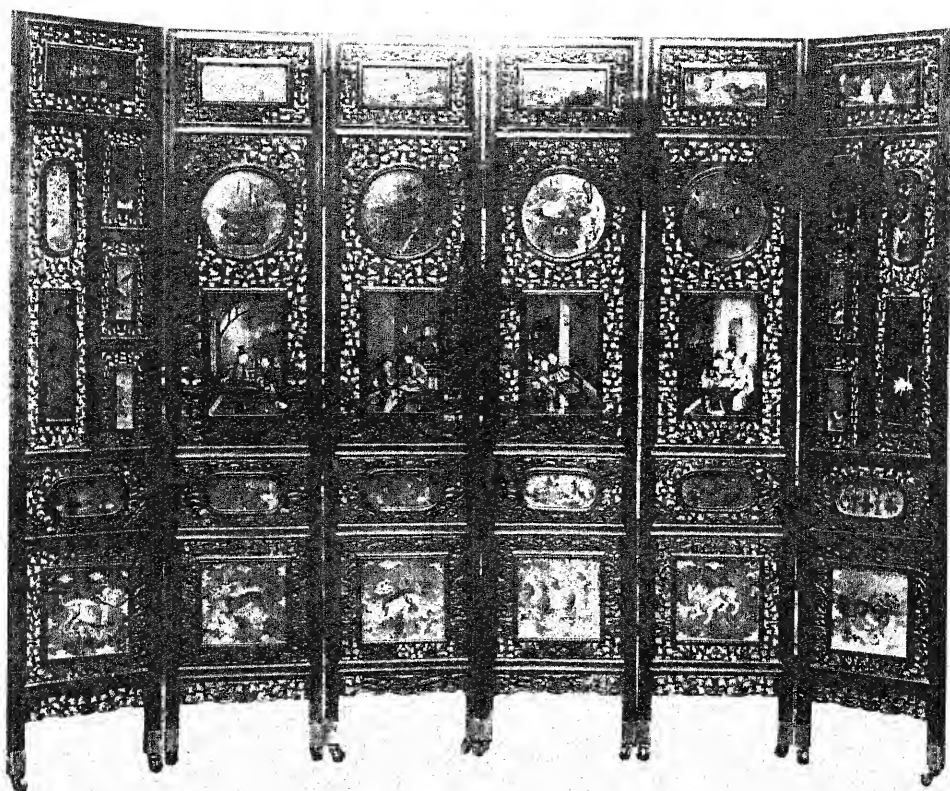






185. Six-leaved movable screen made of blackwood, in the Palace, writing by the Emperor Ch'ien Lung. Height 6 ft. 4 in. Width 7 ft. 9 in.

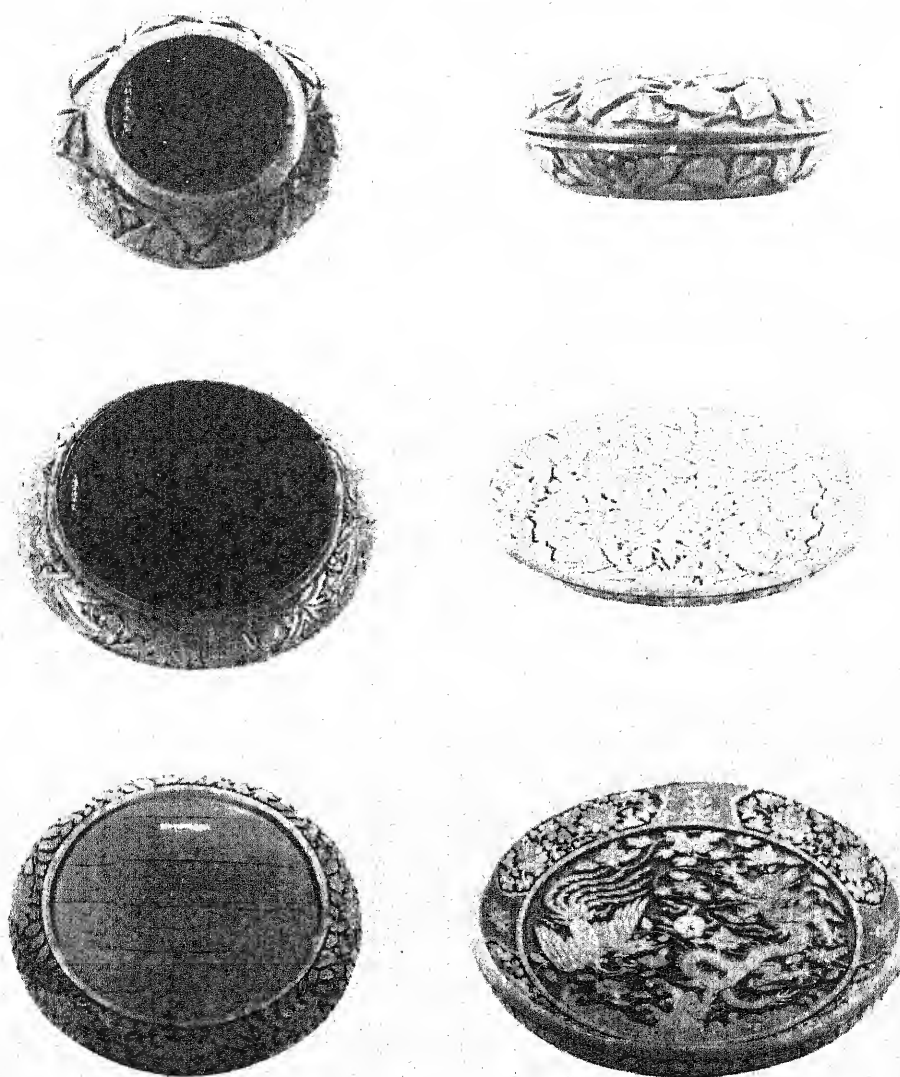




186. Six-leaved movable screen, blackwood with decorative panels, height 5 ft.  
Private collection.







187. Three cinnabar lacquer boxes, upper was made in the Yung Lo period, the central one in the Hsüan Tê period and the lower one in the Chia Ching period—Ming dynasty. In the Old Palace Museum.





188. Carved lacquer vase, in the Old Palace Museum.

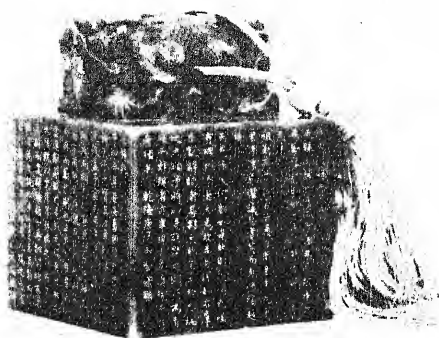




189. Carved lacquer box, in the Old Palace Museum.

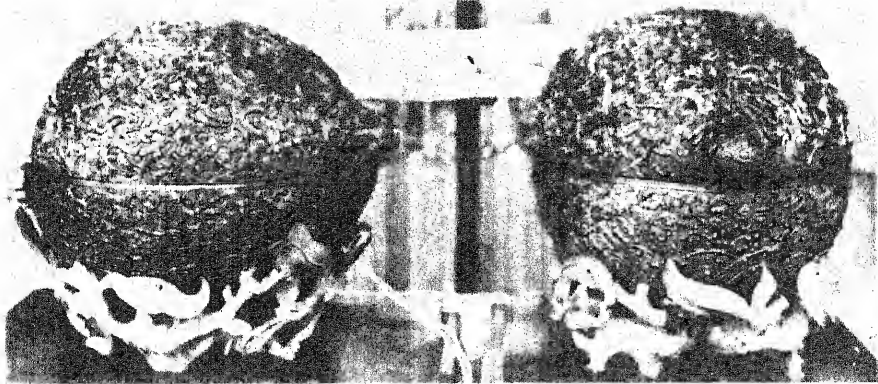






190. Seal of Emperor Ch'ien Lung, inscribed Ku Hsi T'ien Tzŭ Chih Pao, height 3 in., square 3½ in., made of green jade. In the Old Palace Museum.

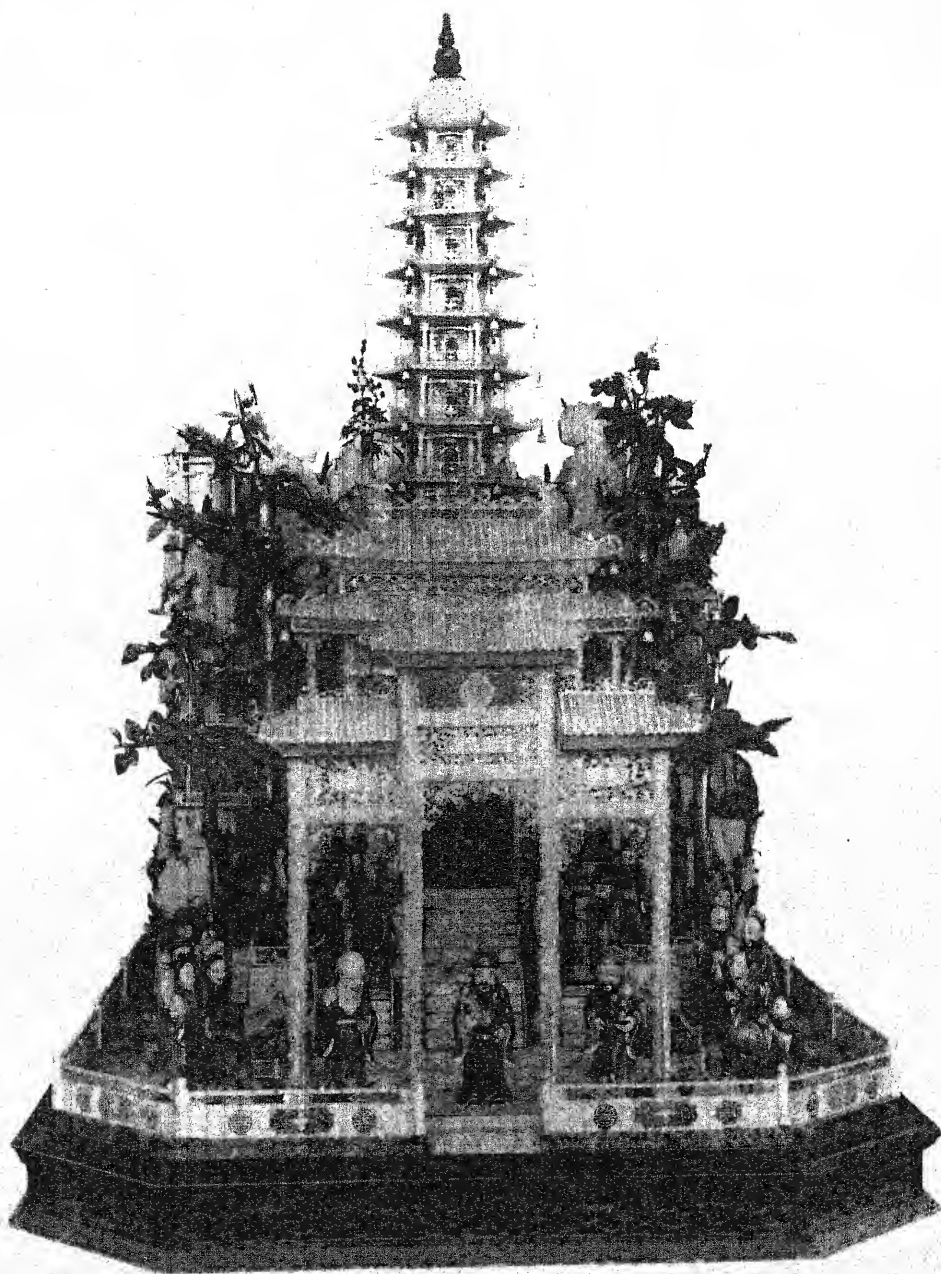




191. Pair of carved coral boxes, on stands, in the Old Palace Museum.

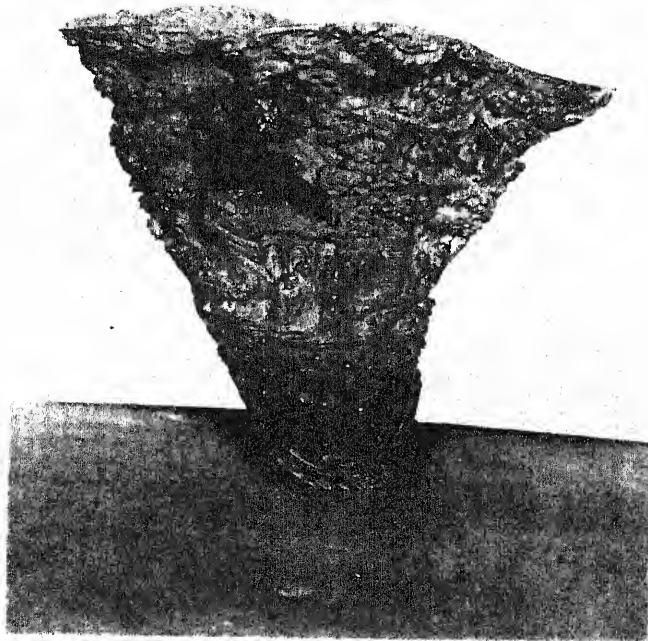






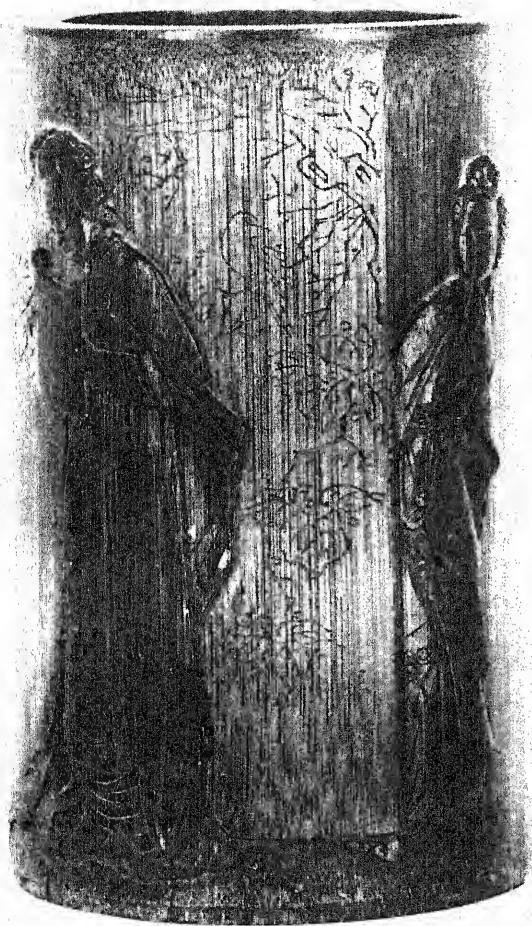
192. Ivory carving, in the Old Palace Museum. Height 3 ft. 1  $\frac{1}{2}$  in. Length 3 ft. 3  $\frac{1}{2}$  in. Width 2 ft. 1  $\frac{1}{2}$  in.



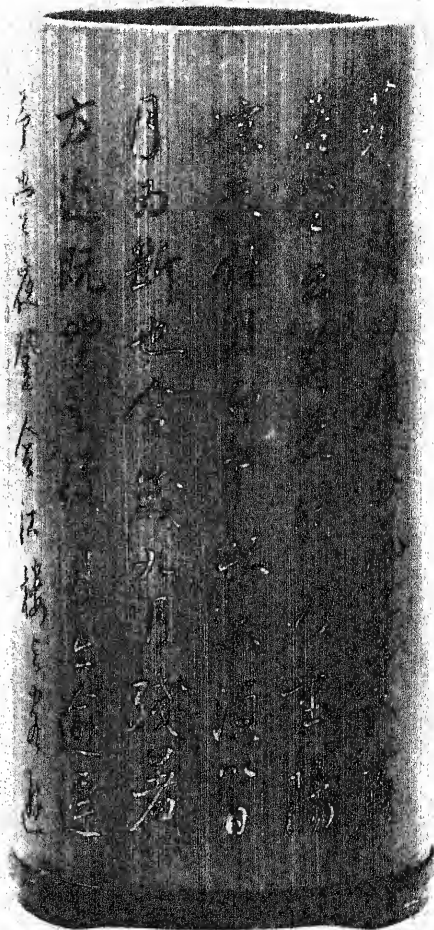


193. Cup, carved of rhinoceros horn, in the Old Palace Museum.





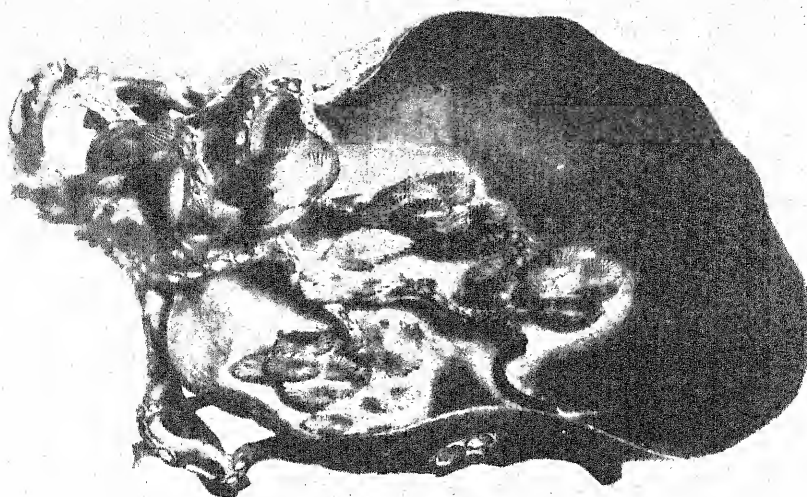
194. Bamboo brush holder carved by Chu San-sung, Ming dynasty. Height  $5\frac{1}{2}$  in. Diam.  $4\frac{1}{4}$  in. In the Old Palace Museum.



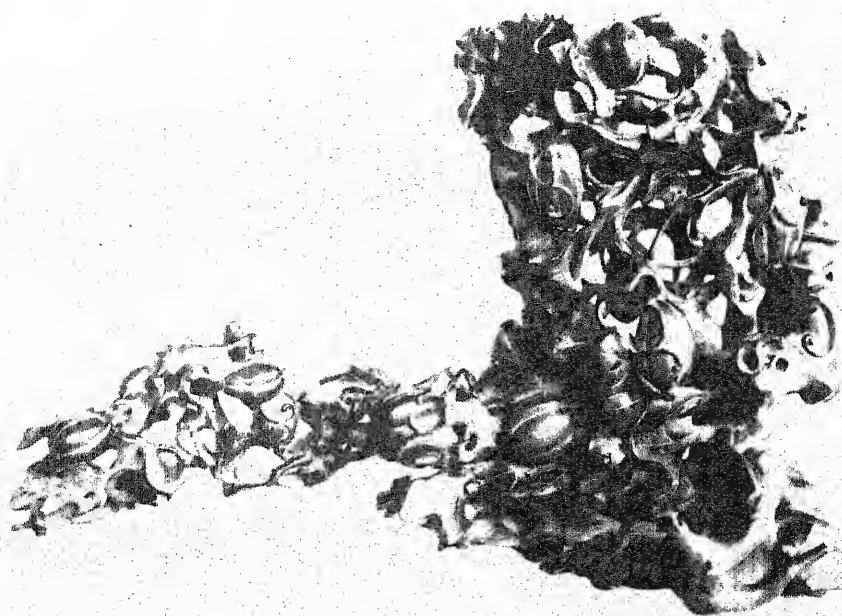
195. Bamboo brush holder, carved by Wang Jo-fang. Height  $4\frac{4}{5}$  in. Diameter  $2\frac{3}{10}$  in. In the Old Palace Museum.





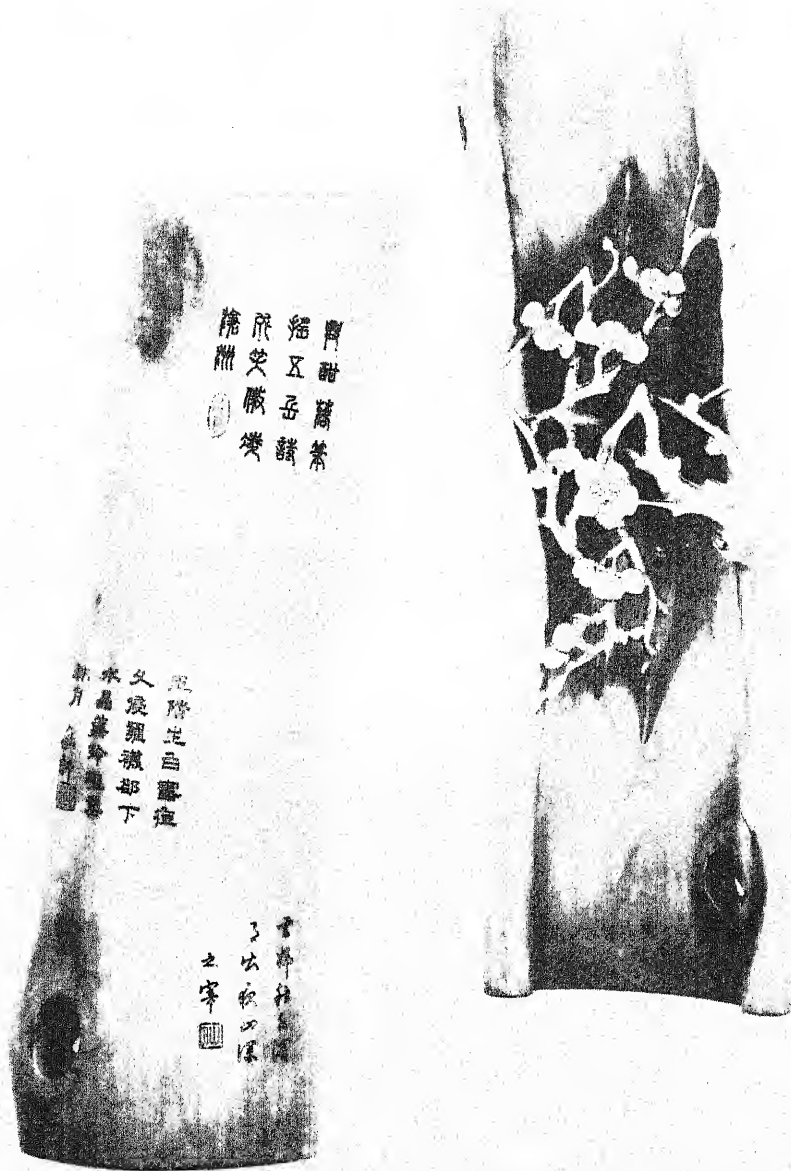


196. Carved bamboo root, in shape of a water holder, in the Old Palace Museum.



197. Brush holder, made of pine wood with perforated carving of melon vine, with one branch extended as support. In the Old Palace Museum.

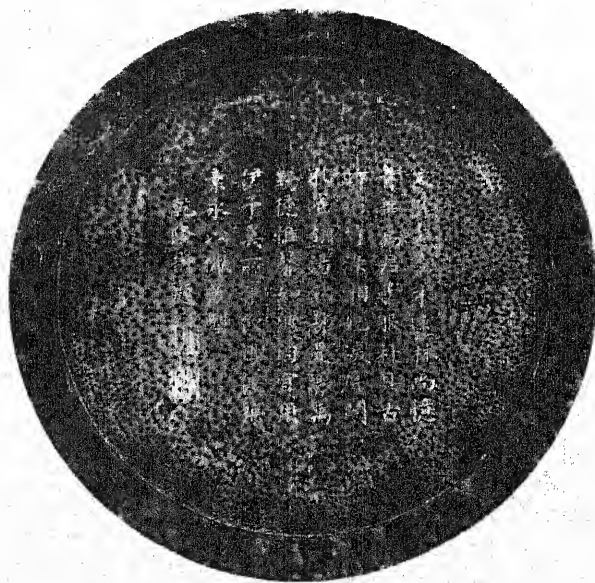
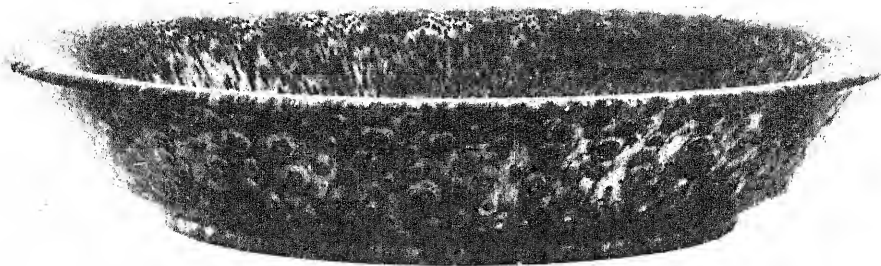




198. Arm rest, carved from boxwood, in the Old Palace Museum. Height  $6\frac{4}{5}$  in.  
Width: Top 2 in ; Bottom  $2\frac{1}{5}$  in.







199. Large plate, carved from a palm root. Height  $2\frac{1}{8}$  in. Diam. of mouth  $10\frac{1}{2}$  in. In the Old Palace Museum.





200. Carving on ivory by Yü Shih. Size of tablet  $5\frac{1}{2} \times 1\frac{3}{8}$  inches. In the author's collection.



## IX

### TEXTILES

Silk—Hemp and flax—Cotton—Silk fabrics—Brocades—Tapestry—Examples of K'ò Ssü—Tapestry factories—Embroidery—Famous artists—Two divisions of embroidery—Carpets—Silk Rugs.

In ancient China clothes were made of woven silk, hemp or flax. These are classed together as po pu, po signifying silk texture and pu textures made of hemp, ma, or linen, ko. Tradition traces the cultivation of the silk-worm, the use of a mesh ladle for dipping the cocoons out of water and the invention of the loom back to the pre-historic times of the Yellow Emperor. His consort, the Lady of Hsi-ling, is still worshipped as the ancestress of cocoons—hsien ts'an. The Chou emperors and empresses wore silk garments, the quality and style of which were prescribed in detail. The Book of Poetry mentions silk thread, silk ribbons, the process of braiding threads, undyed silk and also uses a generic term, ssü, for any materials made from silk. The Book of History also contains references to silk products. In the Analects of Confucius and the Book of Mencius there are many allusions to silk which show that the manufacture of silk cloth had developed to a high degree of excellence five centuries before the Christian era. Naturalists agree that the silk-worm is a native of the northern provinces of China and there can be no doubt of the fact that the earliest home of the silk industry is this country. The earliest piece of silk that has yet been discovered was found in a Han dynasty grave on the Ta-t'ung river, east of Pheng-yang, Korea, which was excavated by a joint committee of professors from the Universities of Tokyo and Kyoto. It was woven in the same way as modern coarse silk. Sir Aurel Stein found decorated silk fabrics in tombs of the Lou-lan region dating from the Han dynasty. He also found later in the walled-up chapel of the Thousand Buddhas at Tun-huang many samples of undecorated silks and also embroideries, k'ò-ssü, brocades and gauzes. These have been described in detail by F. H. Andrews in *Serindia* Vol. II, p. 897. Some of the specimens unquestionably belong to the T'ang dynasty. In his comment on the peony tapestry owned by An I-chou as narrated in the *Mo Yüan Hui Kuan*, Chang Hsi-chih states that k'ò-ssü was very popular in the T'ang dynasty during the reigns of T'ai Tsung and Ming Huang so that it is quite reasonable to believe that the specimens discovered by Stein belong to that early period.

Garments made of woven hemp and flax were worn by the common people and by the emperor and officials during periods of mourning. The Book of History in narrating the events at the close of the reign of Ch'êng Wang, the second king of the



## SURVEY OF CHINESE ART

Chou dynasty, relates that the king in a hempen cap and ornamented skirt ascended the guest's steps, attended by the nobles and princes in hempen caps and black ant-colored skirts, to deliver his testamentary charge. This was a solemn occasion of mourning when luxurious silken robes were not appropriate, and when the common garments worn by the people were symbols of the fate which awaits all humanity. From that time onward to the present, coarse hempen or linen garments have been worn as signs of mourning.

Cotton was introduced into China, according to the Pên Ts'ao Kang Mu, from the region inhabited by southern barbarians and it appeared in Kiangnan (the district between Nanking and Shanghai) at the close of the Sung dynasty. It was a small plant which grew to a maximum height of three or four feet. Its pod contained a white floss, mien, and it was from this floss that the shrub took the name of mien, and its product was called mien hua, i.e. what we know as cotton. The Nan Shih (A.D. 420-589) mentions white threads, pai tieh, introduced from Kao-ch'ang, Karakhodjo, which is thought by some to have been possibly a species of cotton. The same book speaks of the chi-pei shrub of Annam whose flowers are like goose-down and can be woven into threads. There can be little doubt that this refers to cotton. Cho Kêng Lu confirms the fact of cotton coming from the south and says that in the district now known as the provinces of Fukien and Kwangtung cotton shrubs were planted and garments made from material obtained from its pods. It also narrates that the shrub was introduced into the Sung-chiang district (near Shanghai) and that an old woman who came up from the Island of Hainan taught the natives how to weave it on looms. It soon became popular and its cultivation rapidly spread to other parts of the country.

Of all the above-mentioned textiles of silk, hemp, flax and cotton, China's chief contribution to artistic production has been in fabrics of silk. In ancient times these were divided into two grades, the thicker variety being called lo and the thinner ling. At the present time there are many grades such as ch'ou, a general name for silk cloth, chüan for lustring, lo and sha for thick or thin gauze, tuan for satin, jung for velvet and chin for brocade. All of these are divided into subdivisions according to design and form of weaving. The types of chief artistic interest are brocades, tapestry (k'o-ssü) and embroidery.

Brocades, chin, were made at a very early period in China. The Ko Ku Yao Lun mentions four types of ancient brocades, viz. Lou-ko, Ch'u-p'u, Tzŭ-t'o, and Luan-ch'iao. These are all fancy names which may have some relation to the pattern of the raised figures, but which convey no meaning at the present time. The one outstanding characteristic of early types may be learned from the name for brocade which is composed of the radical for metal and the phonetic po meaning silk cloth. From this it is evident that in the weaving of the raised figures gold and silver threads were always used. These were made by wrapping gold or silver foil around a center of silk thread. In later times these metallic threads were not essential and indeed were not usual. The

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designs used are symbolic such as the sun, moon, stars, mountains, dragons, variegated pheasants, tiger and monkey, aquatic grass, fire, grains of millet and opposing battle-axes; or geometric such as intertwining circles or over-lapping squares, lozenge diapers and repeating spots; or floral such as the chrysanthemum, lily, lotus and prunus; or animalistic such as the phoenix, lion, tiger. The most beautiful brocades that I have seen were made during the Ch'ien Lung period when Ch'i Shih-ssü (seventy-four) was Superintendent of the Imperial Factories. His name is woven into the selvage of some of the fabrics made under his superintendence. Curtains or valances more than ten feet in width were made of early brocade and this tradition has survived in the manufacture of what are now known as Soochow curtains. An early valance was found by Stein in the Thousand Buddhas cave. I have seen several examples of such valances in paintings. One of the best is in the Sung dynasty painting Yen Yo T'u.

The kind of tapestry made in China is known as k'o-ssü. This term has been written in different ways since it was first used in the Sung dynasty to describe the tapestry made at Ting-chou in Chihli province. One meaning was "crossed threads" like the irregular lines on the tortoise-shell fired for divination purposes; another was "woof-woven threads" referring to the method of weaving the pattern of the tapestry in the woof with a needle after the warp had been first fixed on the frame. It was also called k'o-sê, i.e. woof-woven colors, according to the Ko Ku Yao Lun. The term now in common use means "cut threads," thus describing the process of working designs into vacant spaces with threads which are not connected with the rest of the woof. When held to the light there is seen to be a space between the pattern and the fabric which looks as if it had been "cut" with a block-cutter's knife. One of the earliest uses of this tapestry was in making covers, pao shou, for paintings and writings, and in making hangings for use in temples. The earliest specimen of k'o-ssü was originally the cover of the scroll "Home Again" by Ch'ien Hsüan. I removed it from the scroll and have preserved it as a separate piece (see Illustration 201). It belongs to the Sung dynasty. The pattern represents two mandarin ducks, male and female, rising in flight from a lotus pond. The silk threads are very coarse and are loosely twined. The colors are green in several shades, golden, blue, purple and white. The background is a delicate purple. Its size is  $12 \times 6\frac{1}{2}$  inches.

In the Mo Yüan Hui Kuan, An I-chou describes a piece  $7\frac{1}{2} \times 7\frac{3}{10}$  inches on which is a pattern of a red stem of wild tea plant with butterflies. This was the first page of an album of paintings. It is now in the collection of Mr. Chu Ch'i-ch'ien and is described by him in his book Ts'un Su T'ang Ssü Hsiu Lu, published in 1929, as the second specimen of his first album. On the left hand side the name of Chu K'o-jou and his seal are woven into the fabric. Mr. Chu also describes another small piece by this artist on which he depicts peonies. This piece also has his name and seal. This Chu K'o-jou (Chu Kang) was a native of Yün-chien (modern Sung-chiang, near Shanghai) and he lived during the reign of Kao Tsung (A.D. 1127-1162) the first emperor of the

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Southern Sung dynasty. Contemporaneous with him were other famous makers of tapestry, Shên Tzŭ-fan, (Fig. 202) Wu Hsü and Wu Ch'i. In commenting on his work Wên Yen-k'ô said that he could manipulate silk threads as skilfully as great writers could handle the pen. His fame as an artist is only equaled by that of Ts'ui Po, also of the Southern Sung dynasty. Mr. Chu also has an example of the work of this artist which he purchased from the connoisseur Hsü Fang (Hsü Wu-shêng). It is a large piece 3 ft. 2½ inches in height and 1 ft. 4 in. wide. The background is of neutral color. It depicts a stone cliff in autumnal shades of blue on which are birds and flowers. At a distance it resembles a beautiful painting. There is a piece of this artist's work in the Government Museum, and one in the Metropolitan Museum, New York, which I wrongly stated to be a Ming dynasty copy in my Catalogue of a Special Exhibition in 1914, for at that time I did not know of this k'ô-ssŭ artist and supposed that the signature meant that the motif had been taken from Ts'ui Po the noted painter of birds and flowers. In all of these Sung dynasty specimens I have noticed the absence of gold or silver threads. It is evident that the artists preferred to use only silk threads to execute their decorative designs.

Tapestries have been considered as a more elegant form of brocades by some writers. In the P'ei Wên Chai Shu Hua P'u and the Shan Hu Wang they are classed as paintings but Ku Wên-lin points out that this is incorrect. Their classification under this heading is probably due to the practice of filling out the more delicate parts of a design by staining the threads with the appropriate color of ink dye. There are few specimens of k'ô-ssŭ where the work of the needle has not been supplemented by that of the brush but the rarity or absence of such colored additions is the best criterion of the finest quality of this work.

During the Yüan dynasty factories for the production of this tapestry were established at Hung-chou (modern Yang-yüan-hsien in northwestern Hopei) where Mohammedan laborers were employed but their work is said to have been coarse and much inferior to that of Sung-chiang where the Sung dynasty traditions were still followed. The first emperor of the Ming dynasty, Hung Wu, thought tapestry too luxurious and forbade its manufacture but one of his successors Hsüan Tê revived it by establishing in Peking the Nei Tsao Ssŭ and bringing up workers from the South. This emperor gave orders that many famous writings and paintings should be copied in tapestry. Mr. Chu has a copy of a painting of birds amid prunus branches which was made in this period. The Emperors K'ang Hsi and Ch'ien Lung of the Ch'ing dynasty patronized this art and in addition to its decorative use also ordered Court robes to be woven in this style. Some of these garments may be found in western museums, notably in the Warner Museum at Eugene, Oregon. In the Bulletin of the Metropolitan Museum, May, 1929, a k'ô-ssŭ robe was described in detail.

In the great collection of the Ming statesman Yen Sung, 16th century, there were six k'ô-ssŭ pictures of the Sung dynasty. Some depicted dragons and others had a floral

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design in which peonies predominated. Of Yüan dynasty k'o-ssü he had two landscapes and ten floral designs. Of his own period he had four pictures of Man-ch'ien stealing peaches of immortality, four pictures of these peaches, two of peonies in five colors, four longevity pictures with k'o-ssü and brocade borders, six pictures of birds and one of a horse. In recent years the largest collection of these tapestries outside of the Palace Museum was that of Mr. Chu Ch'i-ch'ien to whom reference has already been made. He had twenty-one specimens of Sung, three of Yüan, ten of Ming, one of K'ang Hsi and seventeen of Ch'ien Lung tapestries. This collection is diversified as to the subjects chosen by the artists. There are four pieces which reproduce the writing of Mi Fei and one which copies a painting of Ch'iu Ying. The collection was sold by Mr. Chu to the Mukden government and may still be seen in that city. In the Cleveland Museum is a k'o-ssü scroll presented to the Emperor Ch'ien Lung by the Governor of Shensi province Ch'in Ch'êng-ên as his report on the mingling of clear and muddy water at the junction of the Ching and Wei rivers. This is accompanied by a map and some verses of poetry on this topic, all done in k'o-ssü. This report was prepared in triplicate and one copy identical with that of the Cleveland Museum is in the Palace Museum. (Figs. 203-5).

Embroidery, tz'ü hsiu, was used in ancient China for the decoration of silk clothing, and also on silk flags and banners as distinguishing marks of rank. It gradually developed into a pastime for wealthy ladies such as Madam Chao of the Wu State and Miss Lu Mei-niang of the T'ang dynasty. It was patronized by Hui Tsung of the Sung dynasty who established an embroidery bureau called Wên Hsiu Yüan. In the Yüan dynasty Chao Mêng-fu made in his beautiful handwriting a copy of the Diamond Sutra and his wife, Kuan Fu-jên, embroidered it. This art was very popular in the Ming dynasty and such artists as Tung Ch'i-ch'ang and Wên Chêng-ming claimed that the embroidery of the Sung dynasty was even more beautiful than the paintings of that period. (Fig. 206). Throughout the era of the Ch'ing dynasty and at the present time embroidery has been highly prized as a worthy expression of good artistic taste. (Fig. 207).

The most famous artists in silk embroidery have been the ladies of the Ku family of Shanghai. In the Ming dynasty the wife of Ku Shou-ch'ien, who is more generally known by her maiden name Han Hsi-mêng, was the best known of her family. Her husband was a pupil of Tung Ch'i-ch'ang and Tung did much to spread her reputation among the scholars of his time. Mrs. Ku's work came to be highly prized in Court circles. Lu Hsiang Yüan was the name of the ancestral garden of this family. Two modern artists are Ting P'ei, who lived in the middle of the 19th century and Shên Shou, who died in 1910. Each of these two artists have written books on embroidery. The work of Shên Shou is now considered by many collectors to be the equal of that of the Ku family.

There are two main divisions of embroidery, chih-wên and tuan-chên. Chih-wên is the long and short stitch while tuan-chên is the seed or Peking stitch, more generally



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known as French Knots. There are also the stem stitch, chain stitch, split stitch, tent stitch and couching. In designs there is as much freedom of choice as in painting. There are landscapes, human figures, plants and flowers, birds and animals, religious subjects, and noted palaces. In the collection of Mr. Chu Ch'i-ch'ien which was the largest in China there is one Sung piece giving part of the text of the Diamond Sutra. There are eight examples of the work of the ladies of the Ku family and one Ming dynasty example of Canton embroidery. His examples of Ch'ien Lung embroidery represent the best work of that period.

As to embroidery on hemp, linen or cotton fabrics there has been no work done as yet which is worthy of being classed along with embroidery on silk. Mr. Carl Schuster has made a special study of the designs on these cheaper fabrics.

Carpets, t'an, are enlarged rugs and only in modern times came to be used on floors to be walked on. The rugs in the Palace Museum were made as coverings for the large k'angs, used for sitting and lounging in the daytime and for sleeping at night. They were also used to cover the floor of the dias upon which the emperor sat. Only since foreign legations were established in the capital have rugs been made to cover floors in the Palace. Rugs made to cover k'angs were usually in two pieces, one on either side of the low table which was placed in the center of the k'ang. There were also rugs made which were large enough to cover the entire surface of a large k'ang and these were usually about nine by twelve feet in size. These k'ang rugs were designed for sitting and are a survival of the rugs used in early times in China for sitting on the floor before chairs came into use. Such rugs were made of wool or silk after the style of the earlier mats. In the Ku Ming section of the Book of History there are mentioned mats of bamboo basketwork with striped borders of white and black silk and also mats made of rush or of fine grass. In the Analects Confucius is narrated to have guided the blind musician Mien to his mat. Mencius speaks of Hsü Hsing who came from the Ch'u country with a band of several score of men who wore clothes of haircloth, made sandals and wove mats for a living.

Rugs are indigenous in China and they are a development from mats. The poorer classes wove their rugs from grasses and rushes just as their clothes were woven from hemp and flax while the rich used silk and later wool. It is reasonable to suppose that the use of silk for making rugs to sit on could not have been much later than the use of silk for clothing. Wool was introduced into China by the Mongolian tribes when they over-ran the northern provinces and later established the Yüan dynasty. In the Han History the term mao hsi, woolen mat, is first found and it is explained that this article came from the "western regions," i.e. Chinese Turkestan. This term mao hsi is the origin of the word t'an with the meaning of rug and it carries with it the implication that the use of wool in the manufacture of rugs was introduced into China from the "western regions." This place of origin of wool rugs is confirmed by the finds of Stein in the sites at Niya, Lou-lan and Tun-huang. The term ti t'an—rug to cover the floor—is first



## TEXTILES

found in the Yüan History where it is explained as a covering for the floor made of goat skins. As explained above, silk or woolen rugs were covers for k'angs and not for floors until China learned this method of use from foreign intercourse. In the Palace Museum there are no floor rugs of earlier make than forty or fifty years ago but there are many k'ang rugs of the Ch'ien Lung or K'ang Hsi period and a few of the Ming dynasty.

The silk rugs in the Imperial Treasury at Nara are the earliest that are now preserved. They are chiefly designed in flower patterns and at least one has a conventional border of rocks and waves. In the Treasury there are also some wool rugs of the same date but though these were taken from China to Japan there is no reason to believe that they were made in China and from other sources as quoted above we know that such rugs were not made in China until the 14th century. From the Nara rugs we may safely conclude that the earliest silk rugs in China followed the conventional designs used in weaving silk cloth. This is confirmed by the few examples of silk rugs of the Ming dynasty which still remain and by the many pieces of early Ch'ing which may be found in western museums. One of the best examples is a rug which was made for the large k'ang in the Ning Shou Palace and is now in the Warner Museum, Eugene, Oregon (see Illustration 208). It is nine by thirteen feet in size. These silk rugs are very beautiful and quite worthy to be used as hanging decorations.



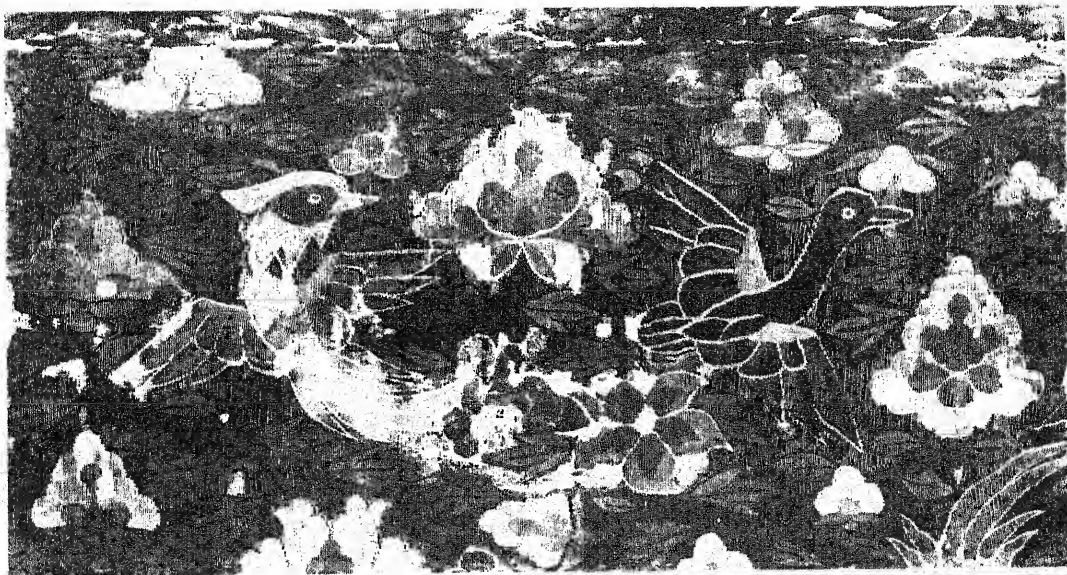
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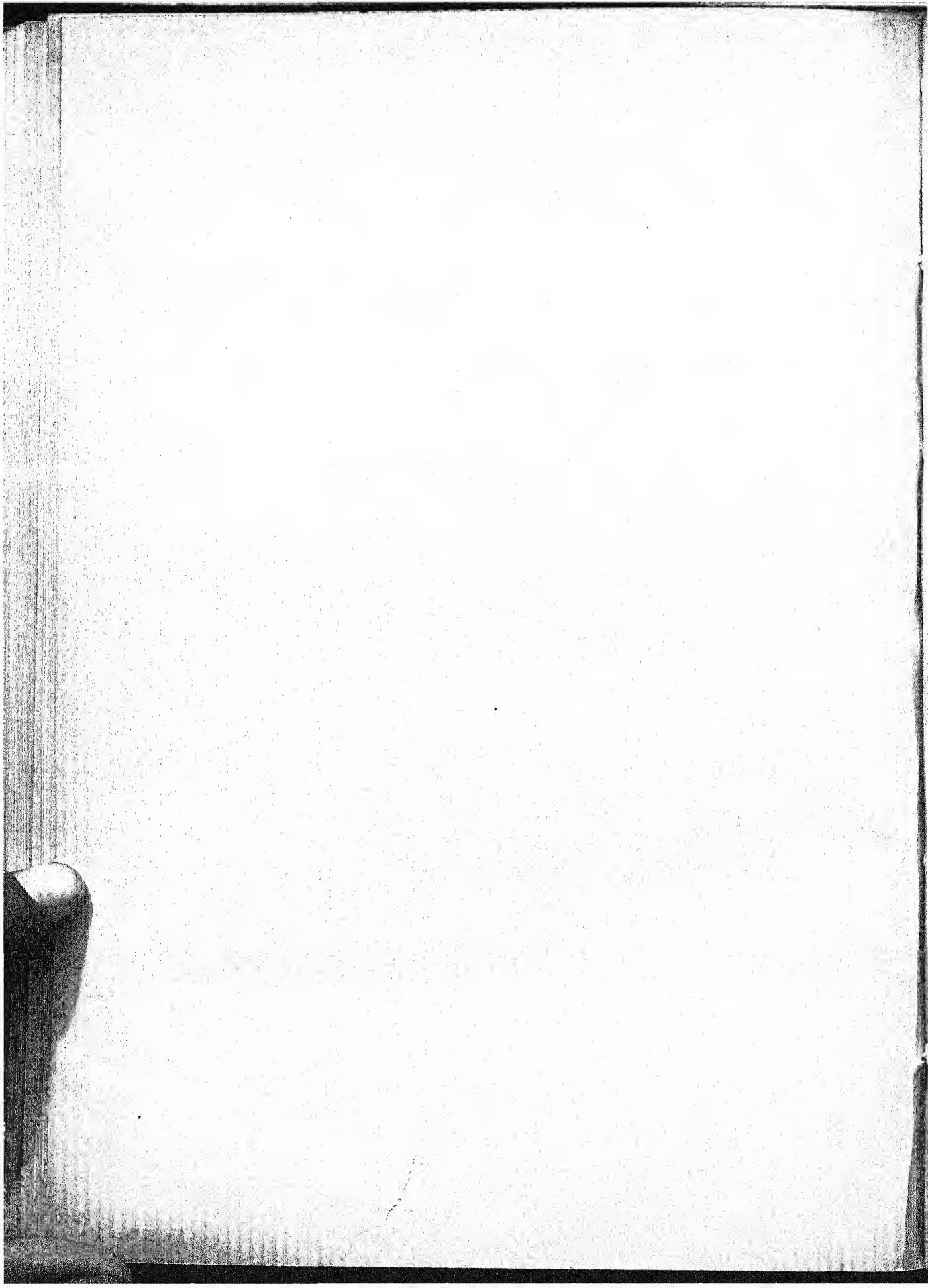
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日觀倂雲隨鳳輦  
瑞雪照龍衣  
玳筵綺席方  
終夜妙舞清歌歡未歸

襄陽宋希

203. K'ō Ssü, reproduction of writing of Mi Fei, Sung dynasty. Height 3 ft. 6½ in.  
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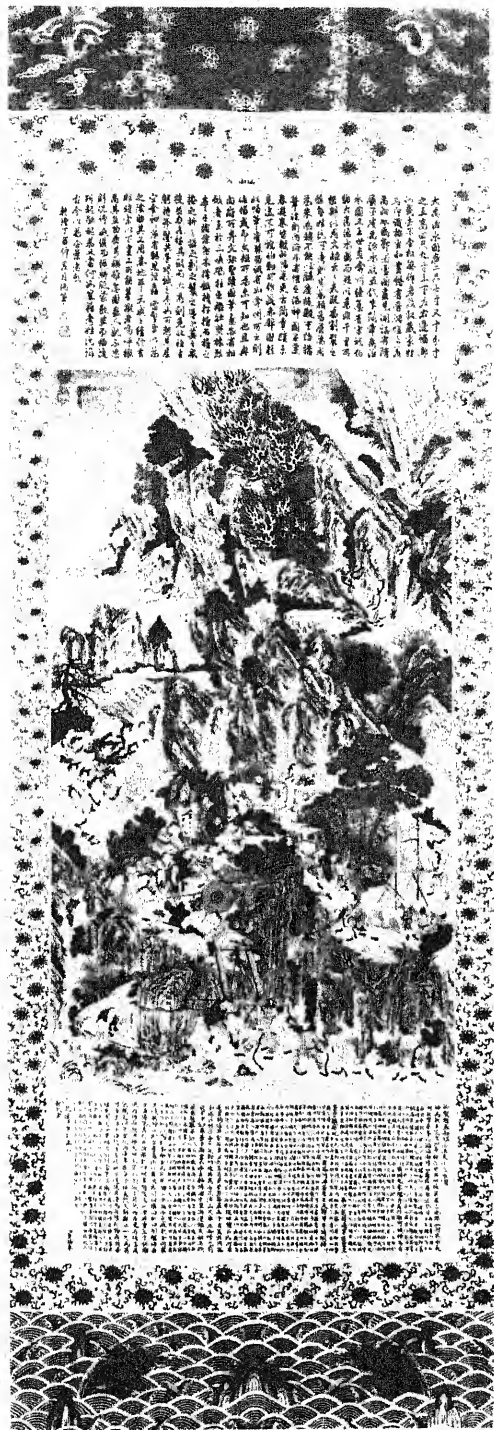






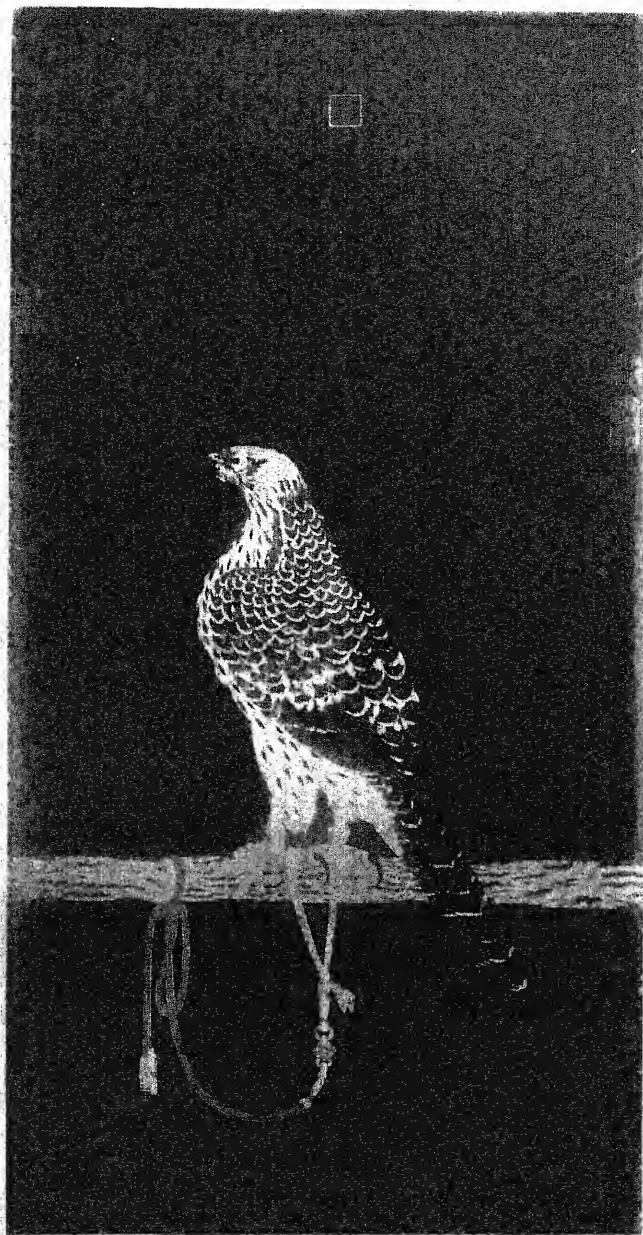
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205. The Water Conservation Work of the Emperor Yü, in woven silk (k'o ssü).  
Height 5 ft. Width 2 ft. 9  $\frac{1}{4}$  in. In the Old Palace Museum.





206. Sung dynasty embroidery of a falcon. Height 3 ft. 5½ in. Width 1 ft. 9 in.  
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207. Landscape, embroidered by the K'ung family, Ch'ing dynasty, In the Old Palace Museum.





208. Divan rug, made of silk with metal threads, Ch'ien Lung period.  $9 \times 13$  ft.  
Marked "Ning Shou Kung." In the Warner Museum, University of Oregon.





## X

### MISCELLANEOUS ARTS

Vitrics—Glass—Po-shan—Liu li—Commercial glass—Enamel—Brought to Canton  
—Two classes—Precious stones—Rock crystal—Stone panels from Ta-li—Seals—  
Furnishing of a study—Ink pallets—Ink decoration—The lute.

#### Vitrics

The term liu li has been mentioned in the chapter on Ceramics in the meaning of the vitreous glaze used on Han dynasty pottery. It was also used at that time as a term for glass and perhaps also as a generic term for all forms of crystalline silica. Later in the "Yü P'ien" written by Ku Yeh-wang (A.D. 519-81) the term po li is used and this substance is described as a kind of jade. These terms are both written with the jade radical and may be transliterations of a foreign name although I am not at all satisfied that they originated from the Sanskrit words from which Bushell and Hirth have derived them. In his annotated edition of the "Han Dynasty History", Yen Shih-ku (579-645) says that liu li was made of stone dust mixed with other substances. This seems to be a modified version of Pliny's account of the Phoenician sailors who used lumps of their cargo of soda to support their pots on the sands of the little river Belus at the foot of Mt. Carmel in Palestine when the soda was liquified, the sand fused and glass was formed. The two terms liu li and po li seem to have been used interchangeably for several centuries but during the last two dynasties at least liu li has been the term commonly though not exclusively used for vitreous glaze and po li for glass. The place in the Western Hills near Mên T'ou Kou where colored tiles are manufactured is known as Liu Li Chü and the most popular street in Peiping for the sale of books and curios is Liu Li Ch'ang. The commercial name for colored glass is liao which literally means material and articles of such glass are known as liao ch'i.

The foregoing paragraph contains all our knowledge from literary records of the use of glass in ancient China but fortunately in recent excavations actual specimens have been obtained. In the Piao Chung tombs east of Loyang in which there were bronze bells dated B.C. 550 several green glass beads have been found. In the pit where the Hsin-chêng bronzes were excavated there was a small green glass rod  $1'' \times \frac{3}{4}''$  wholly encrusted with a calcareous deposit. On account of the careless way in which the Hsin-chêng pit was dug it was impossible to be certain that this glass rod was a part of the original contents but now that the Piao Chung tombs have also yielded glass specimens there need be no further doubt. It is now possible to assert that glass was used in China during the Chou dynasty. For twenty-five years a necklace of small early jade specimens has been in my possession on which there are three green glass beads identical

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with those found in the Piao Chung tomb. There is also a perforated green glass tube used for dividing the necklace into two sections. The owner from whom I purchased this treasure assured me that these glass pieces which he identified as jade had come from ancient graves but with our existing knowledge I did not dare to believe this account of their early origin. Now I know them to belong to the same period as the beads of the Piao Chung tombs. This early origin of glass is also confirmed by the discovery in the Shou-chou district of a dark green glass disk and by the Japanese excavations of the Lo-lang graves in Korea.

The chief centre of modern glass production is Po-shan in Shantung province, an important city connected with the Kiaochow-Tsinan Railway by a branch line from Chang-tien. In this district there are also coal mines and porcelain factories. One of the products of these factories is the melting-pots used by the glass manufactures. These are made of a combination of plastic (ch'ing-t'u) and non-plastic (huang-t'u) fire-clays with a quartzose rock (po-shih). By the fortunate combination of cheap coal and cheap melting pots supplied locally glass manufacture is carried on at Po-shan very cheaply. The quartz pebbles used in the manufacture of glass are found at Shih-ma and Tai-chuang, villages about ten miles from the city. The pebbles are pulverized, mixed with alkali and then heated in the melting-pots until they fuse into glass. The kilns are similar in form to the porcelain-ware kilns located at Shan-t'ou north of the city. They are about 20 ft. high, the outer opening about 15 ft. and the inner about 8 ft. in height. They are built of stone and lined with fire bricks which are made in local kilns. There are two classes of kilns, the larger ones producing glass utensils and glass bars of various colors which are sold to the smaller kilns for remelting and fabrication into toys and small articles. Glass objects are cast in iron moulds. The glass bars are exported to Peiping where most of the best work is still produced. During the reign of Ch'ien Lung beautiful glass bowls, vases and plates were made in the Tsao Pan Ch'ü in the Palace and were honored by having date marks—Ch'ien Lung Nien Chih (Figs. 209-111.). A few were of such high grade that they were selected for storage in the palace and the Ching-tê-chên potters were ordered to imitate them. The Palace Museum has a choice collection of these porcelain imitations of glass. A magnificent collection of glass vases, bottles, cups and other articles may be found in the Boston Museum of Fine Arts.

Much useful information concerning the Po-shan glass factories is given in the "Liu Li Chih" written by Sun T'ing-ch'üan, a high official at the close of the Ming and during the early years of the Ch'ing dynasty. It will be noted that he still speaks of glass as liu li but this can only be considered a display of scholarly pride in using the early term which had already been largely displaced by po li. In this small book Sun T'ing-ch'üan describes formulæ for making ten different colors of glasses. These ten colors were described in the Wei Lioh as the colors of the liu li imported from the Roman Empire (Ta Ch'in). They were cardinal, white, yellow, black, blue, dark green, light green,

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azure, red and purple. The formulæ are based upon various combinations of three kinds of rocks, viz. ma ya shih, tzŭ shih and ling-tzŭ shih but I have not been able to identify these terms. Sun T'ing-ch'üan was a native of I-tu, a city adjoining Po-shan and it may therefore be taken for granted that he was familiar with glass manufacture. It must be noted that no such care has been taken in the development of vitrics as of ceramics. The Chinese have always preferred the medium of porcelain clay which can be moulded by hand and readily lends itself to decorative effects to the less pliable medium of quartz which needs to be melted and can only then be cast in fixed moulds without the possibility of any manipulation.

Sun mentions the use of liu li for manufacturing imitations of jade ornaments. This trade has continued to the present time and is still thriving in Peiping. Imitation of jade beads, amber cigarette holders, cornelian blobs, burial jade objects, jade bowls, plates and snuff bottles are cleverly executed and readily deceive those who are not familiar with the possibilities of glass manufacture.

Until recently glass produced in China was only made for artistic uses but at the present time modern glass factories have been established for the manufacture of commercial glass wares. The factory at Chinwangtao produces a superior quality of plate-glass.

### Enamel

Enamel wares in China are known by the generic name of fa lan yao. Fa lan is the semi-opaque vitreous material which is applied by fusion to metallic bodies or by painting on porcelain or other bodies. The two characters fa lan are written with the jade radical in the same way as this radical is used in writing liu li and po li for glaze and glass, thus indicating that fa lan is the name of a material and not of a place. There has been much speculation as to the origin of this term. It has been identified as a Canton pronunciation of Fo-lin; and Fo-lin has been variously stated to have been Polin (the early name of Constantinople) or Frank or Bethlehem. Without wishing to add needlessly to the present list of conjectures it seems to me probable that the name fa lan is a corruption of Guillaume or William which was the first name of Guillaume Buchier, the master goldsmith whom the friar William de Rubruck mentions as being in Caracorum in Mongolia when he arrived in the year 1254 at the capital of the great Khan (see Rockhill's "Journey of Friar William of Rubruck", p. 177 et seq.). At any rate, the term fa lan appears in Chinese literature first during the Mongol dynasty and there is a great probability that Guillaume Buchier was the first noted man to produce enamel ware for the Court and that the ware took its name from his.

Shortly after its introduction into China by overland route in the hands of the camp-followers of Ghengis Khan it was also brought to Canton by Arabian travellers and was known as Ta Shih Yao or Arabian ware. A description of this ware is given in

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the "Ko Ku Yao Lun" in which it is said that incense urns, flower vases, covered boxes and cups were made of it but that they were too gaudy for the use of scholars and were only suitable for ladies' boudoirs. A comment in the "T'ao Shuo", translated by Bushell in "Chinese Pottery and Porcelain," p. 25, says that this Arabian ware was similar to the fa lan inlaid ware. There is no indication in the passages as to the process of preparing the metal ground for the enamel whether it was the imbedded (*champlevé*) or the incrustated (*cloisonné*) but it was evidently the latter, for this is the method which survived. In China it may be said that we have only two classes of enamels, the incrustated or *cloisonné* and painted enamel. The latter was known in Canton as foreign porcelain, *yang tz'ü*. *Cloisonné* is also always recognized as of foreign origin. In both types the ground is metal which is cast into whatever shape is wanted—vases, bowls, plates, figures. In *cloisonné* work the surface of the article is divided into *cloisons* or cells according to an artistic design and the appropriate colors are fitted into the cells. In painting work the whole surface is covered with enamel. The mouth-rim and foot of painted enamel vessels are covered with gilt leaf or in modern ware are gilded by electroplating.

Only a few specimens of Yüan dynasty fa lan ware remain and these are incrustated or *cloisonné*. This artistic industry was popular in the Ming dynasty especially during the reign of Ching T'ai (1450-7) and many pieces survive which bear his year mark Ta Ming Ching T'ai Nien Chih (Fig. 212.). In commercial circles the ware is often spoken of as Ching T'ai Lan, the last word lan being originally an abbreviation of the term fa lan but now incorrectly written with the character meaning blue. The Government Museum exhibits a large number of these Ming dynasty *cloisonné* pieces. There was a great revival of interest in this ware during the Ch'ien Lung period when the Emperor ordered three classes of *cloisonné* ware to be made; one of gold body inlaid with gold wire, one of silver body with silver wire and one of copper body with copper wire. Excellent specimens of Ch'ien Lung *cloisonné* may be seen in the Museum along with those of earlier date (Fig. 213.).

Enamels painted on metal grounds must be carefully divided into two classes, those made in Peking and those made in Canton. The Peking enamels were made after the model of Limoges pieces brought to China by Catholic missionaries. A few of the missionaries themselves were skilled in enamel painting and they trained Chinese artists. Some of the pieces are copies or adaptations of those brought from France and have foreign-dressed persons and foreign backgrounds. Others have purely Chinese designs. One of the best examples of this ware is in the Government Museum. It is a covered box in the shape of a water-chestnut flower. Each of the eight panels of the box and its cover has a floral design of which there are four pairs arranged opposite to each other. In the centre of the top there is a medallion with conventional scroll patterns. The inside is covered with a sky-blue enamel and the rim is of gold or of heavily gilded metal. On the bottom is the year mark of Ch'ien Lung. The duplicate of this piece is in the author's collection (See Fig. 214.). The enamels painted at Canton are much



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inferior in quality to those formerly made in the Tsao Pan Ch'u of the Peking palace. Canton enamels have been made in large quantities chiefly for foreign export and are still being produced, but they can not be classed among artistic wares. The use of enamels both on glaze and on biscuit in the decoration of porcelain has been fully described by Hobson in "Chinese Pottery and Porcelain" II, pp. 160-1.

### Precious Stones

Stones, precious and semi-precious, have been put to artistic uses in China from the earliest period of which we have records. One of the most ancient uses was that of malachite as an inlay in bronze vessels and in the bronze decorations of chariots. The artistic use of stones was rare, for there were few, if any, decorative stones in the valley of the Yellow River which formed the first habitat of the Chinese race. Precious stones all came in later years from the country to the northwest and by the time of the Wei dynasty in the 3rd century A.D. there must have been an influx of all kinds of Central Asian stones following the new lines of communication. The "Chin Dynasty History" of the 3rd and 4th centuries records that in Ta Ch'in (the Roman Empire) houses were built of coral, shan hu, the pillars of glass, liu li, and the base of the pillars or rock-crystal, shui ching. This is one of the earliest references in Chinese literature to these three substances and confirms the conjecture that practically all of the stones now known in China as precious were imported from Central Asia. Stones were brought also from Arabia and Persia to Canton after sea-trade was opened. It is impossible from records now available to state the time when each variety of stone was first introduced or the uses to which it was first put but we know that they were being cut into official and private seals as early as the T'ang dynasty, jade being reserved for imperial seals. In the Lou-lan site Stein found seals cut from agate, chalcedony, cornelian, crystal, garnet, haematite, lapis lazuli, onyx, ruby and steatite. Beads of these various stones were also found. They were also used as inlays for screens, sceptres, boxes, cabinets, chairs, tables and small toilet articles especially during the Ch'ien Lung period.

Rock crystal derives its name shui ching from the traditional tale that was brought to China from the west to the effect that it was produced by water being turned into stone. Shui ching literally means "water perfectly clear" and the name may be compared with our term crystal taken from the Greek word meaning ice. The "Wei Dynasty History" and the "T'ang Dynasty History" both mention the name of crystal in their accounts of Persia thus indicating that the first knowledge of crystal came to China from Persia. The name soon found its way into poetry and was used in the Sung dynasty as synonym for beauty. The palace which Ho-lu Wang of the 5th century B.C. is reputed to have built for himself was called Crystal Palace, shui ching kung, by a Sung dynasty writer. It was on the present site of Soochow and this city is therefore sometimes spoken of as Crystal Palace. In the Sung dynasty the name was also used in reference



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to Hu-chou and in the Yüan dynasty the great artist-writer-statesman Chao Mêng-fu who was a native of Hu-chou was given the sobriquet of "the recluse of the Crystal Palace." In China crystal has been a symbol of clarity and never of obscurity or mystery so that it has never been used for scrying. It was also highly prized for making spectacles before glass spectacles were introduced. Rock crystal is sometimes found in combination with other forms of quartz such as the red of cornelian, the purple of amethyst. There is also the variety known as rose crystal. The "Ko Ku Yao Lun" after mentioning that the best rock crystal comes from Japan mentions three varieties, white by which chalcedony is probably meant, black which is doubtless obsidian and smoky (cho), another type of chalcedony.

Stone panels for tables and chairs as well as for hanging have been made of rock from Ta-li in Yunnan province. The veins in this rock form picturesque designs which resemble paintings. They became very popular in the later years of the reign of Ch'ien Lung when Juan Yüan purchased a quarry in Ta-li in which the best stones of this variety were found. Many of the best examples of Ta-li stones have been inscribed with facsimiles of the writing of Juan Yüan.

Stones for private seals chiefly come from Shou Shan, a mountainous region in Fukien province. The quarry from which they are taken is called Wu Hua K'êng, Five Flowers Quarry, on account of the variety of colors of its stones. When the quarry was first worked green-colored stones were the most popular and these were used during the Sung dynasty also for medicinal purposes. During the reign of K'ang Hsi a man named Ch'ên Jih-yü formed a company to work this quarry and its best products were rapidly exhausted. There are many special names to describe the various types of these Shou Shan stones such as Fu-jung-fêng, Tu-yün-k'êng, Hsiao-t'ao-hung, T'ien-huang-tung. All of these stones from this district are steatites, commonly known as soapstone. The cutting of seals is an artistic amusement of which scholars are fond (Figs 215, 216.). Among the best modern carvers of seals have been Ting Fo-yen and Chang Yüeh-ch'ên.

### Furnishings of a Study

The word study is the only English word which approximates what is meant in Chinese by wên fang, the room of a scholar. This room is not simply a library nor an atelier or studio; it is a place for reading, study, writing and reflection. It has had this name of wên fang since the 10th century A.D. when the scholars of the Sung dynasty at K'ai-fêng concerned themselves with the minutest details of their surroundings. In A.D. 986 Su I-chien wrote his "Wên Fang Ssü P'u" which is a repository of information concerning the furnishings of a study. Two chapters are devoted to the writing-brush, one each to ink pallets, ink and paper. There is an appendix on brush-rests and water-droppers. Every article used in the study is carefully selected according to the individual taste of the scholar.

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The writing-brush is chosen in accordance with the style of character which a writer wishes to produce. Brushes vary in size and in the materials of which they are made. There are rarely less than five types on a scholar's table and sometimes as many as ten or twelve. The larger ones are made of bristles, others of goat hair, wolf hair, rabbit hair, squirrel hair, deer hair, rat whiskers, tiger hair, fox hair, sable hair. These are often combined with down from geese, otter, ducks or chicken. According to the Ni Ku Lu a good writing-brush has four qualities. It must be sharp (jui), smooth (ch'i), firm (chien), and well-balanced (yüan). Attention must also be paid to the handle of the brush and to the top of the handle.

Ink palettes or ink slabs are selected with great care. Since the time of the T'ang dynasty the stone most highly valued for ink slabs has come from Tuan-hsi in Kao-yao-hsien of Kwangtung province. Ink slabs made from this stone are known as tuan yen (Fig. 217.). The best are of a jet-black color, are smooth and soft like jade. Another type of palette is called shê yen and is made of stone found at Shê-hsi in Wu-yüan of Anhui province. This stone is hard and glossy. Many other stones are used such as a black stone from Mei Shan, near Peiping, a bluish stone from Hu-ts'un or Ling-yen in Anhui province, the purplish stone called li-hsi found in Ch'ang-tê and the green stone found near Ch'ang-sha in Hunan province. These stones are cut into various shapes but are chiefly made into rectangular or circular slabs. The palette formerly used by Hsiang Yüan-pien of the Ming dynasty in the shape of a duck is reproduced in the revised edition of "Hsiang's Album", published by Mr. Kuo Pao-ch'ang (Kuo Shih-wu) and myself. Another palette owned by Hsiang is in the Palace collection (Figs. 218 a and b.). There was a depression on the wing of the duck which was used as a well for rubbing ink. I have rubbing of an ink slab owned by Sung Pao-shun made of a tile from the Wu Liang mortuary chapel (Fig. 55.). Often poetical inscriptions are carved in facsimile on the back or sides of ink slabs. During recent years Mr. Fêng Kung-tu has made a large collection of pallets on the backs of which he has incised facsimiles of rubbings of noted bronze vessels. Unique collections of ink slabs are among the treasures both of the Government Museum and the Palace Museum (Fig. 219.).

Ink has been fashioned into artistic shapes. Special moulds decorated with designs taken from paintings have been prepared for compressing ink. The ink is of such fine texture that it easily takes delicate impressions from the moulds with the result that the surfaces of ink cakes are often beautifully decorated. There are good collections of ink cakes in the Government and Palace Museum. The most important cake of ink in the Palace Museum is one made during the Southern T'ang dynasty (A.D. 937-975) by Li T'ing-kuei who worked at Shê-chou (Hui-chou in Anhui province) (Fig. 220.). Li is said to have used twelve ingredients in making ink among which were gamboge, rhinoceros horn, pearls and croton-oil beans. The late Mr. Yüan Chio-shêng, Peiping, had the largest private collection of inks now known to me. Ex-president Hsü Shih-ch'ang has recently published an interesting book on ink called Mo Piao in which he

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describes the ink made by famous men of the Sung, Ming and Ch'ing dynasties. The chief sources of information concerning decorated ink are the Fang Shih Mo P'u and the Ch'êng Shih Mo Yüan. Cakes of ink made by Fang Yü-lu, the famous worker of the Wan Li period, 16th century, are shown in the illustration No 221.

The paper used by a scholar is often specially prepared for him and bears his hall-mark. The other articles on his table such as brush-rests, brush-pots, water holders, water droppers, paper rests, ink-screens are made of porcelain, ivory, bronze, wood or bamboo and are carefully chosen. The scholar can scarcely be considered a dilettante on account of the meticulous care with which he selects the furnishings of his study; his directing motive is that no labor is wasted in selecting the implements of the literature which he so sincerely worships.

Apart from the large number of musical instruments used in religious ceremonies and theatrical performances there is one instrument which is usually associated with the study of a scholar. This is the lute, ch'in (Fig. 222.). It is of very early origin and with it are connected many legends in explanation of its manner of construction. At first it is said to have had five strings but these were increased to seven by Wên Wang in the 12th century B.C. The lute has been the favorite musical instrument of all great scholars. It differs in shape from that of western countries as will be seen in the illustration. The back of the body is flat. It is placed on a table for playing and the head of the instrument is slightly elevated by the row of pegs. The sound holes are on the back. There are thirteen frets so arranged as to yield semi-tones. Great care was taken in the selection of the wood and upon the lacquering of lutes. The tone of old Chinese lutes is sweet but very light and not capable of much variation. There are good examples in the Government Museum, Peiping, and in the porcelain collection of the Palace Museum there is a ceramic lute of the Sung dynasty.

The melodies of the lute have come down through the ages of China's artistic development and have been heard in the company of all forms of artistic expression. The casting of a bronze vessel of exceptional excellence, the carving of a jade ritual piece, the completion of a painting or the writing of a scroll, the last firing of a Ting ware piece in the Sung dynasty or the final execution of an Imperial order in the Ching-tê-chên factories were one by one celebrated in some thatched pavilion or under some spreading tree by the soft tones of the lute. In refinement and sensitiveness of tone the lute is a symbol of the spirit of Chinese art. It is an instrument of past ages but it was the glory of China.

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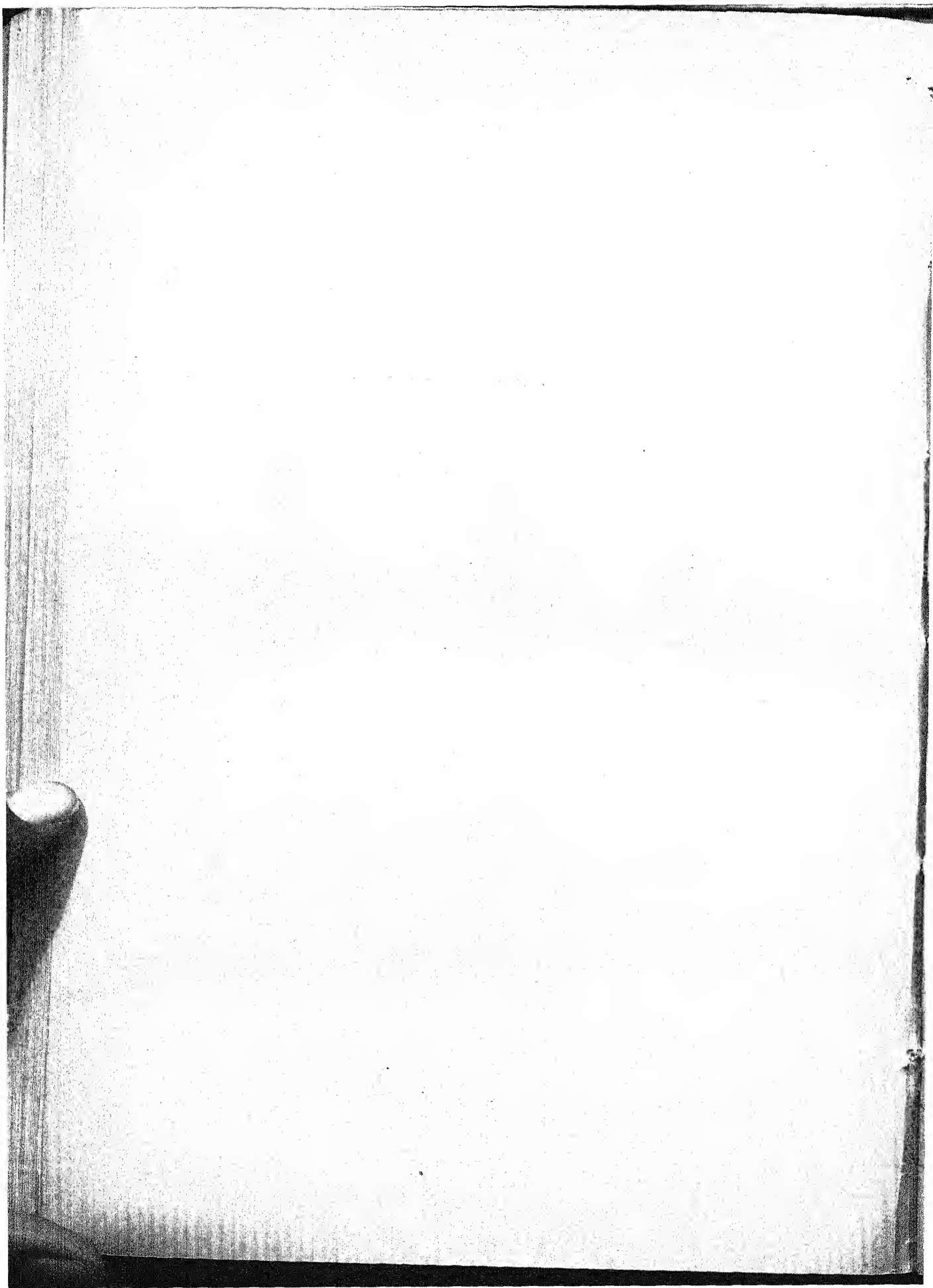


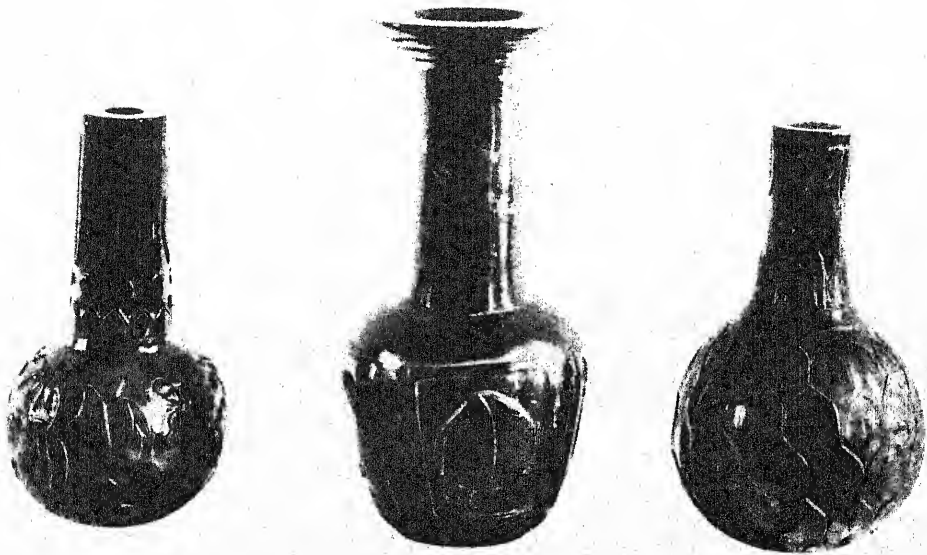


209. Glass bowls, Ch'ien Lung period. In the Warner Museum, University of Oregon.

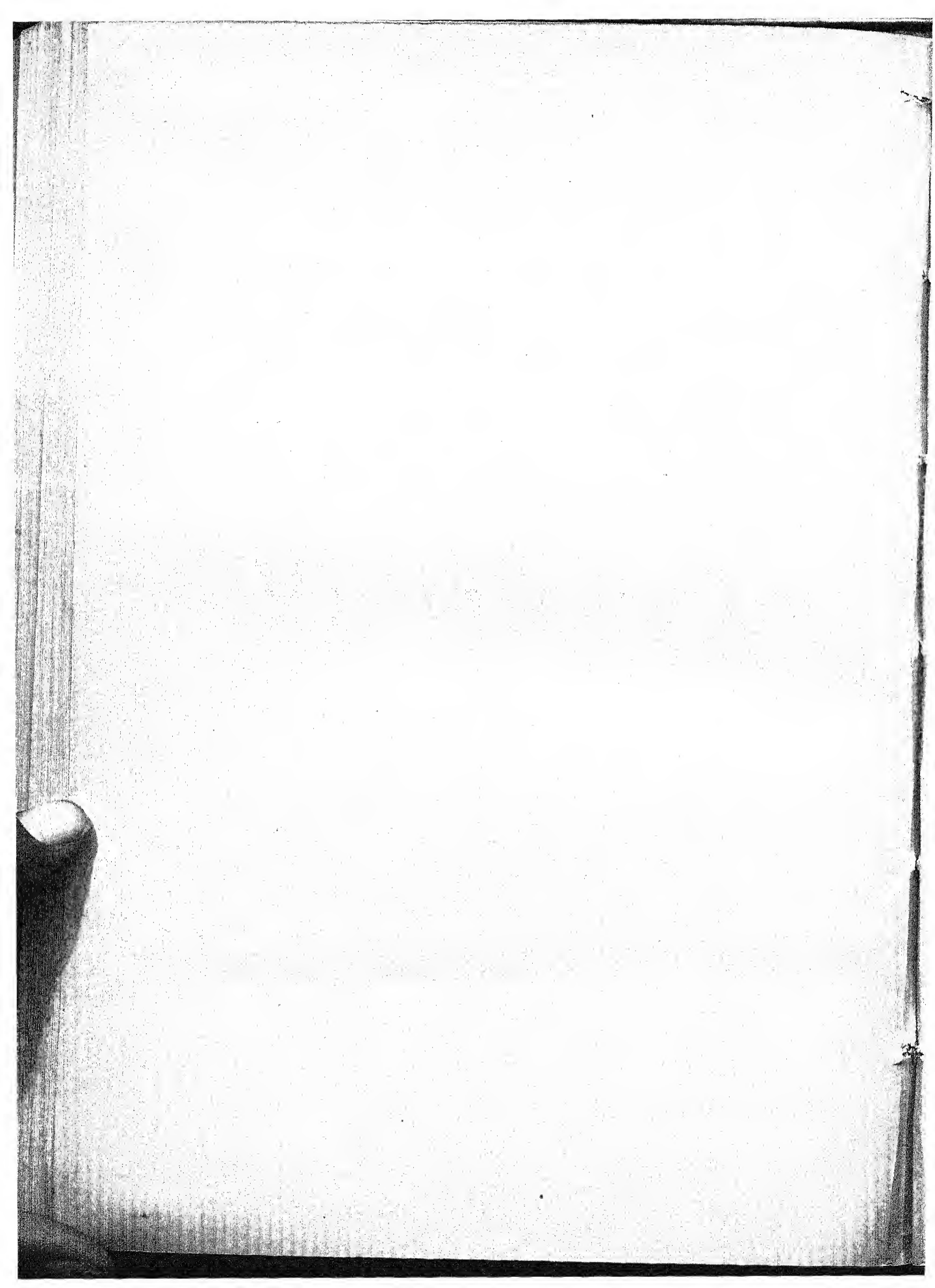


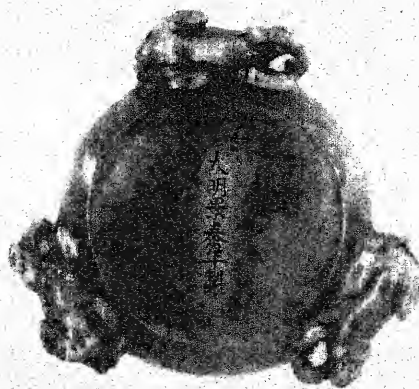
210. Glass bottle, Ch'ien Lung period. In the Warner Museum, University of Oregon.





211. Glass bottles, Ch'ien Lung period. In the Warner Museum, University of Oregon.

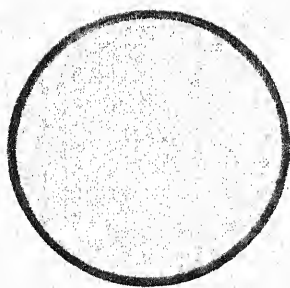




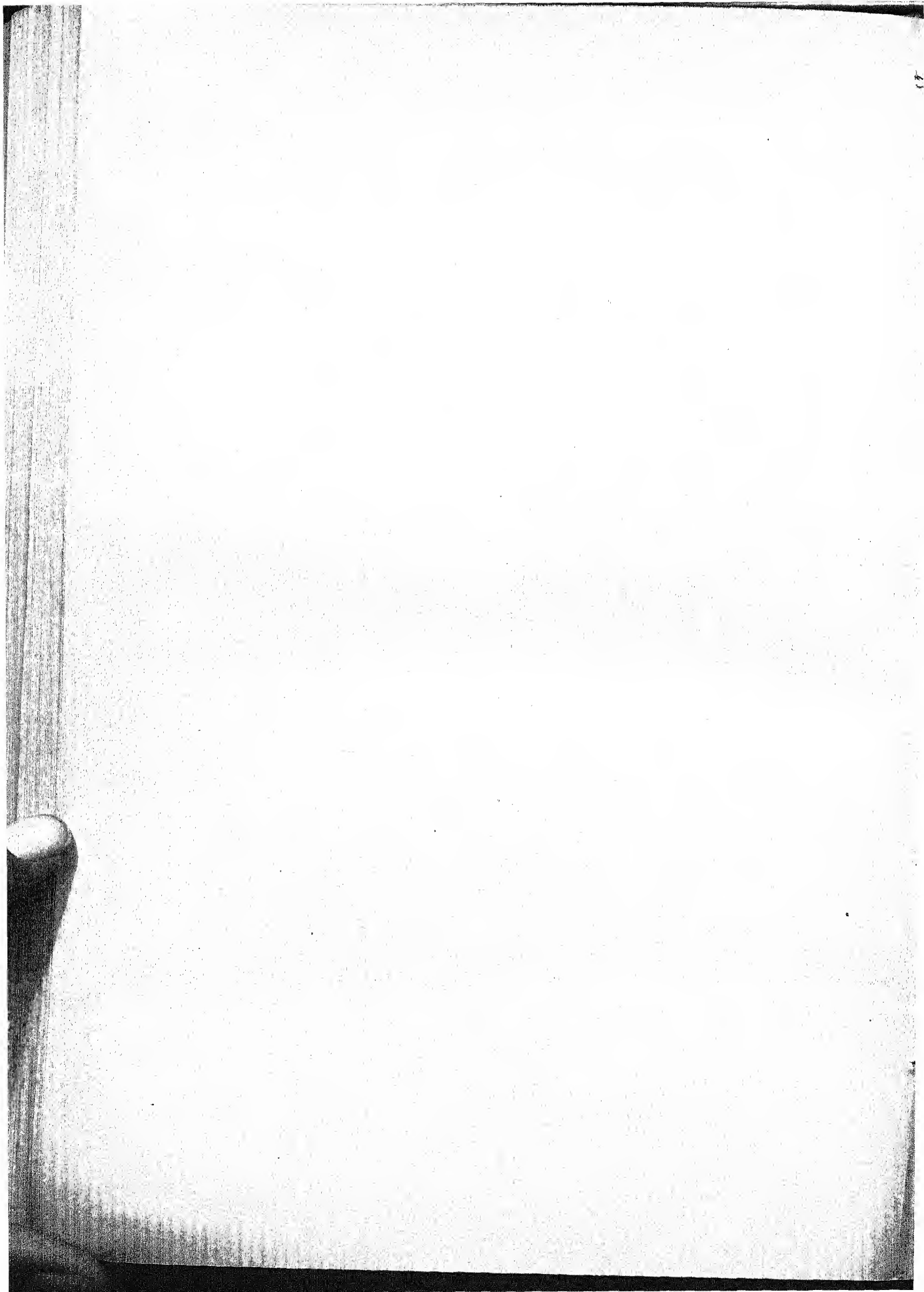
212. Cloisonné flower holder, dated A.D. 1450-7. Height  $4\frac{1}{2}$  in. Diameter: mouth  $2\frac{1}{2}$  in., bottom 2 in. In the Old Palace Museum.

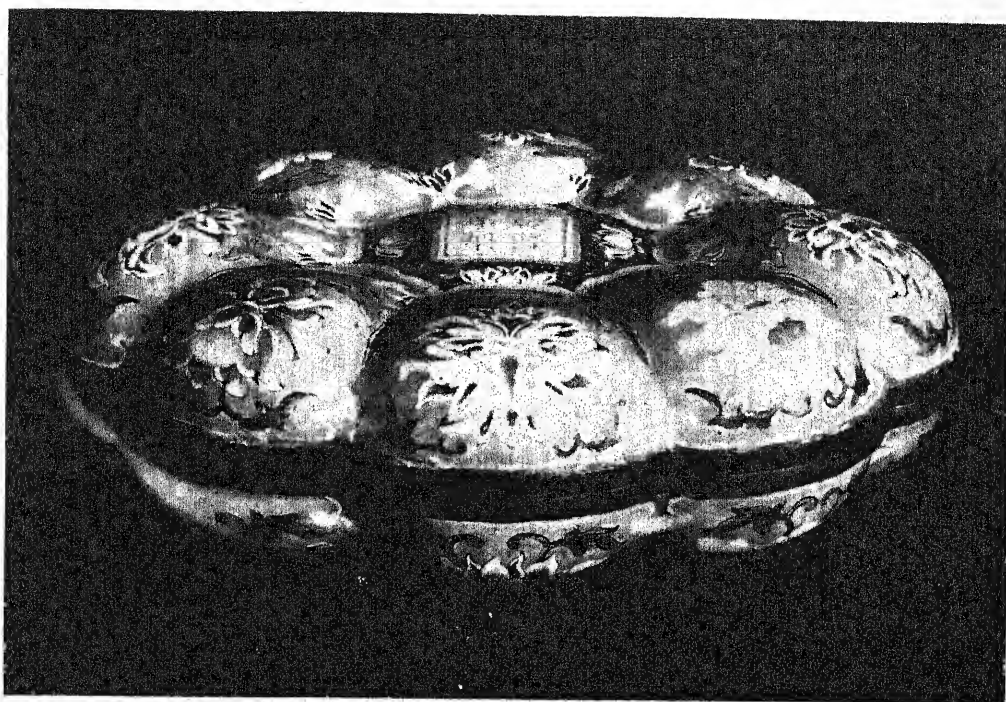






213. Cloisonné vase, showing foreign influence. Height 1 ft. 1 ½ in. Diameter: Mouth 3 ⅓ in., foot 4 in. Circumference of body 2 ft. 1 in. Ch'ien Lung period. In the Old Palace Museum.

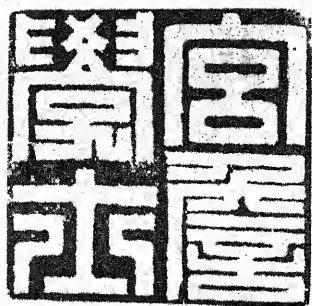
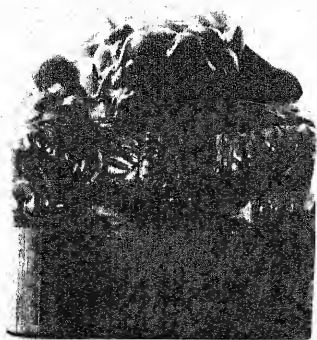




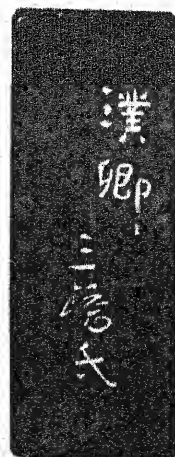
214. Enamel box in the shape of a water-chestnut flower, with the year mark of Ch'ien Lung. Height  $1\frac{1}{4}$  in. Length  $3\frac{3}{4}$  in. Width  $4\frac{3}{4}$  in. In the author's collection.





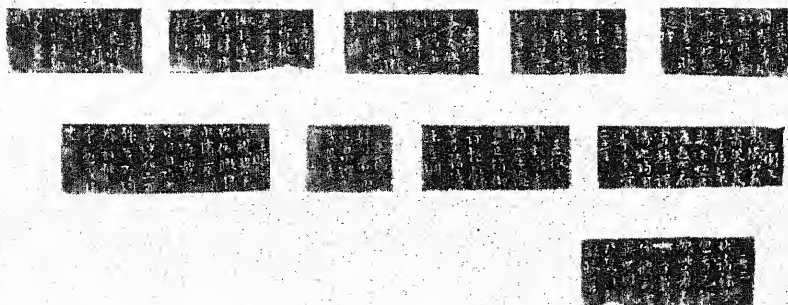
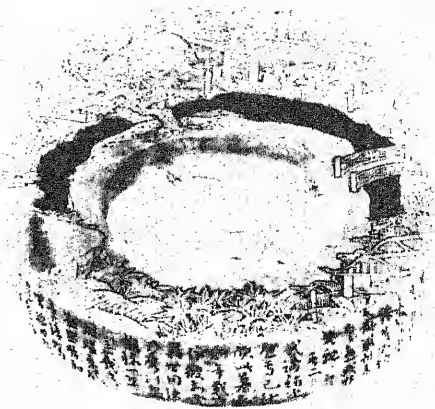


215. Ivory seal, carved for Ho Tsun at the beginning of the 16th cent. The four characters are Kung Chan Hsüeh Shih, (Palace Supervisor of Instruction.) Height  $1\frac{3}{8}$  in. Face of seal  $1\frac{5}{8}$  in. square. In the author's collection.



216. Two seals carved for his friends P'u-ch'ing by Wên P'êng (A.D. 1500-82). Height  $2\frac{1}{2}$  in. Face of seal  $\frac{7}{8}$  in. square. In the author's collection.

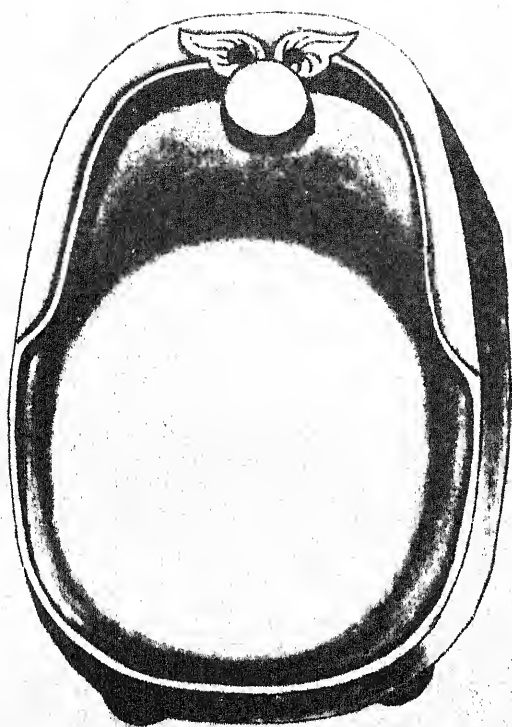




217. Ink palette of Tuan-hsi stone, with inscription by Emperor Ch'ien Lung, in the Old Palace Museum.







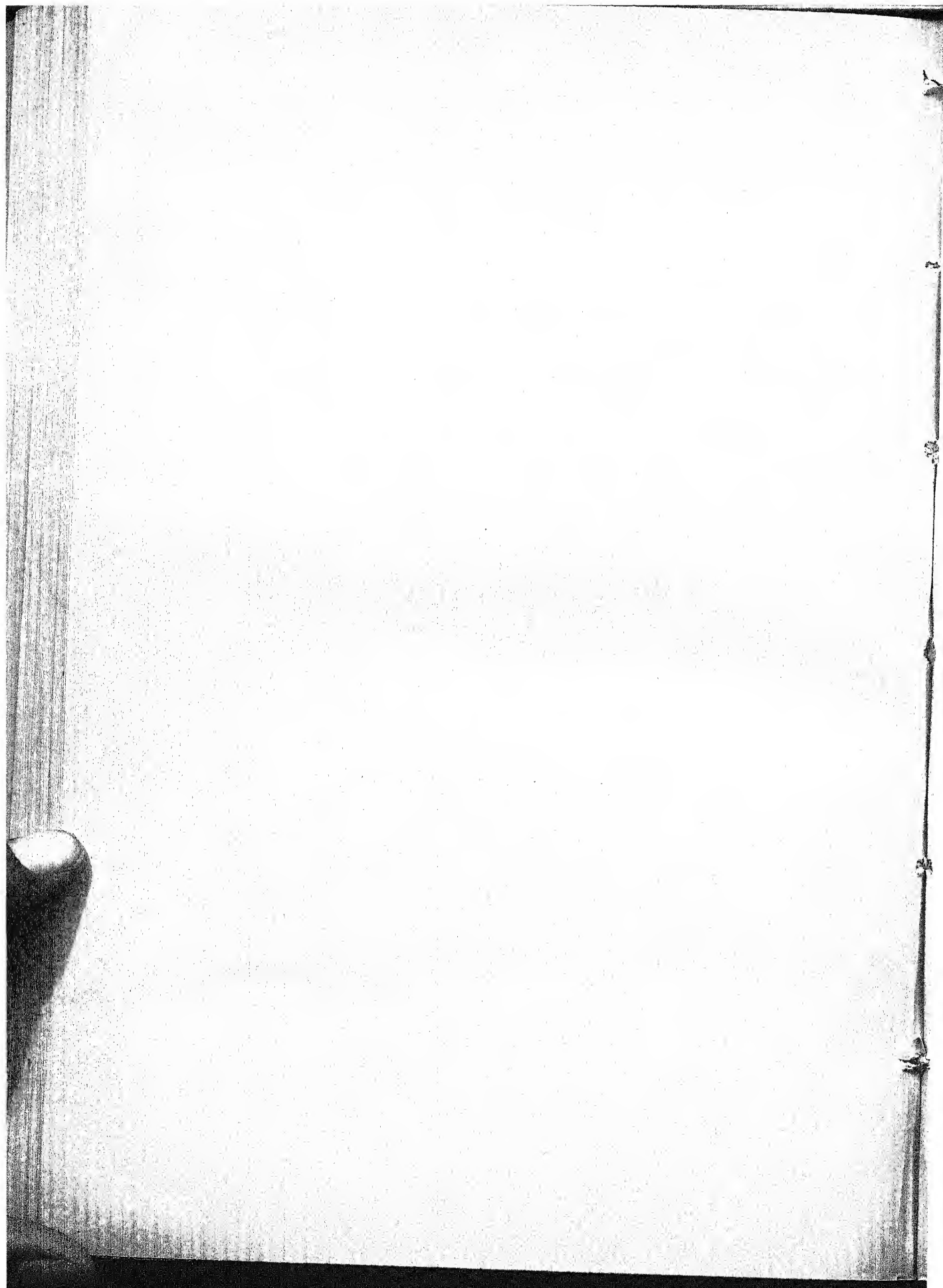
218a. Ink palette of Hsiang Yüan-pien, Ming dynasty. Front view. Height  $3\frac{1}{2}$  in.  
Width at centre  $2\frac{1}{2}$  in. Thickness  $\frac{5}{8}$  in. In the Old Palace Museum.

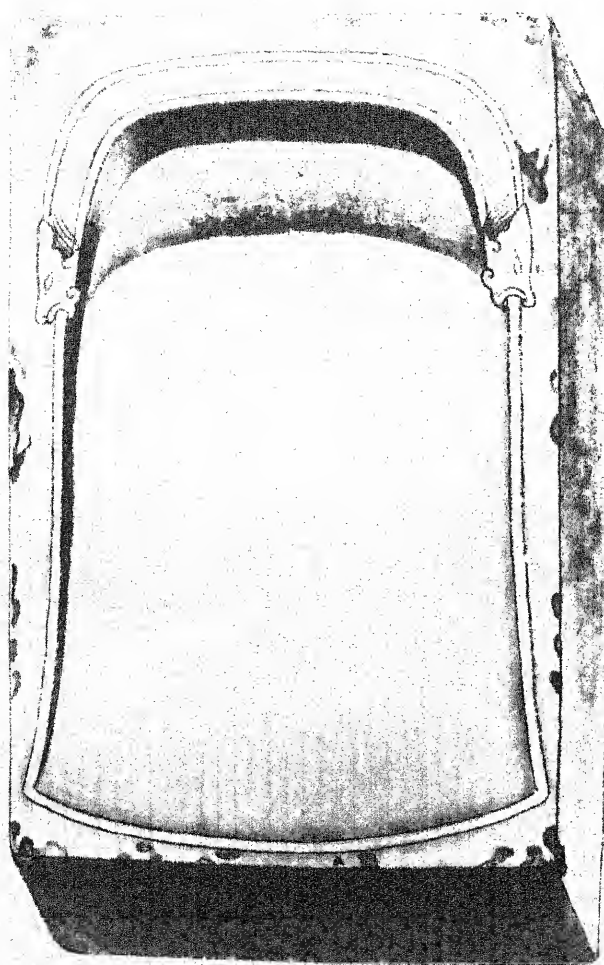






218b. Back view of ink palette of Hsiang Yüan-pien, with inscription of the Emperor Ch'ien Lung.





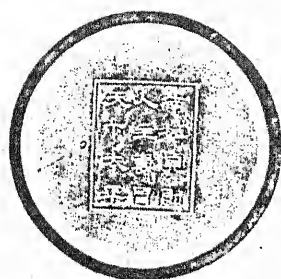
219. Ink palette of Chao Mêng-fu, Yüan dynasty. Height  $4\frac{1}{4}$  in. Width  $2\frac{3}{4}$  in.  
Thickness  $\frac{5}{8}$  in. In the Old Palace Museum.







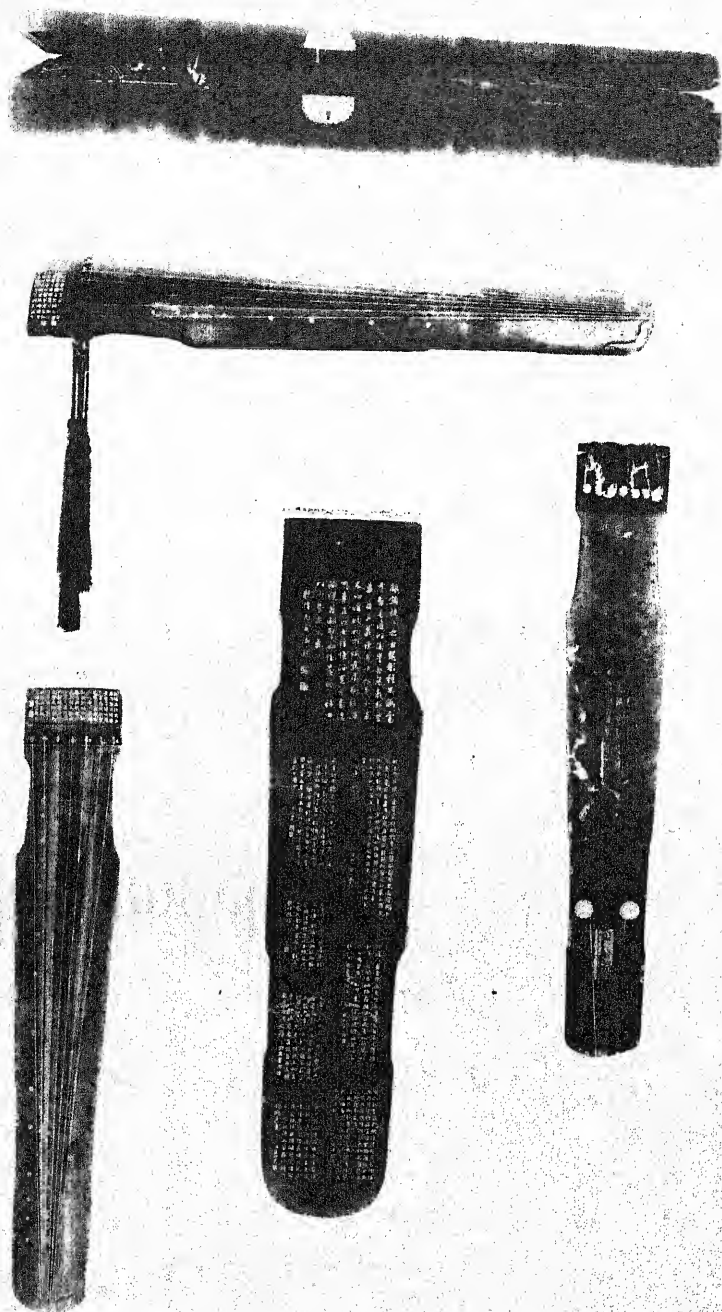




221. Ink cakes made by Fang Yü-lu, 16th cent. Diam. of circular cake 4"; size of rectangular cake  $7\frac{1}{2}'' \times 4''$ . In author's collection.







222. Porcelain lute, Sung dynasty, Kwangtung ware. Length 3 ft. 7 in. In the Old Palace Museum.





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